Uncovering the Book

An Exhibition in Honour of Greta Golick

Thomas Fisher Rare Book Library, University of Toronto

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An Exhibition in Honour of Greta Golick

Compiled and edited from her research and teaching notes
by Marie Elena Korey and David A. Fernández

Thomas Fisher Rare Book Library, University of Toronto
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FOREWORD

Who says you can't judge a book by its cover? The look of a book is often just as important as the contents inside. A cover or binding of a book tells us when, where, and how a book was made and used. Since the beginning of print, covers and bindings have reflected the aesthetics and technologies of their day. The process of construction, the method of writing or printing, and the type of materials used in the book's production reveal clues about the publisher's intended market and the way the book was originally received by readers. Using examples from the Thomas Fisher Rare Book Library collections, *Uncovering the Book: An Exhibition in Honour of Greta Golick* explores bindings as important aspects of our understanding of the book and its history. The resulting exhibition and accompanying catalogue compel us to look at books in a new way, giving us a whole new way to judge a book by its cover.

This exhibition is a tribute to Greta Golick (1956-2018). Greta was a scholar of book history and print culture at the University of Toronto's Faculty of Information, where she received an award for excellence in teaching and the Arbor Award for outstanding volunteer. Greta was committed to the history of the book, spending many hours researching and teaching in the Thomas Fisher Rare Book Library. Greta was a remarkable presence – kind, thoughtful, supportive, and hardworking. This exhibition was her idea and her last project was to research and curate it. Unfortunately, Greta passed away in November 2018 before she could complete the exhibition and catalogue. Using her teaching and research notes, however, Marie Korey and David Fernández were able to compile and edit this catalogue and exhibition.

My profound gratitude and appreciation go to Marie and David for their tremendous work and dedication to this exhibition, especially upon the loss of their dear friend and colleague. This exhibition is truly a testament to Greta, to her impact on her students and colleagues, and to her enduring love of the book. I wish to acknowledge the wonderful support of Janet Dewan and Barbara Tangney, and the Friends of the Thomas Fisher Rare Book Library for this exhibition and catalogue.

Loryl MacDonald
Director of the Thomas Fisher Rare Book Library

PREFACE

My mother was a bibliophile. If you saw her walking down one of University of Toronto's halls, you would instantly recognize this — her navy dress dotted with red gothic type, her pale pink glasses speckled with black print, her tote bag overflowing with a haul from one of Toronto's independent bookstores. She certainly looked the part.

Her love of books was apparent in more than just her sartorial choices, though; it permeated every aspect of her academic and non-academic life. At home, the table next to her red-leather wingback chair teetered with a rotating pile of books — fiction, non-fiction, obscure bookbinding manuals, Dutch titles, artist books — the pile was endlessly replenished. She loved being surrounded by the texts that enriched her life. She took comfort in their physical presence, their weight, their scent.

In her research and teaching, my mother focused not just on the text inside the books but on the way their materiality reveals a history — a library ticket can become a travelogue; an endband, a certificate of craftsmanship. You could often find her, after a bookbinding workshop, practising the skills she learned until they became intuitive. When she marked her students' papers, she didn't deliver the comments in a cursory email — students received bone-folded envelopes sealed with red wax. In her classes, she encouraged students not just to read about sewn bindings, she handed them the needle and thread.

My mother was tirelessly involved in sharing her enthusiasm because what she loved most about books was the process. After all, books are not sterile, lifeless objects; they are mirrors, reflecting material evidence of a rich social history. They bear the traces of the many hands that mould them in their production and use.

This exhibition, created by my mother, Greta Golick, before her death in November 2018, focuses on process and function. Of course, we can appreciate the breathtaking volumes, the gilt and gauffered edges, intricately marbled endpapers, richly dyed and tooled goatskins, but this exhibition insists that these books are more than lovely objects in glass cases. They are testaments to the processes involved in their creation and their afterlives in the hands of myriad readers.

This exhibition also highlights the individuals who were involved in these processes, the skilled and mostly anonymous hands that wielded the

tools. These texts exist in a vast circuit of production, inhabited by scribes, binders, dyers, printers, publishers, artists, artisans, booksellers, collectors, donors, and, of course, readers. By focusing on the methods of creation, we can better appreciate our debt to those who have aided these books in tumbling through history into our own hands.

This exhibition also showcases the extraordinary efforts of the staff at the Thomas Fisher Rare Book Library, specifically Pearce J. Carefoote, David A. Fernández, and Marie Elena Korey, as well as James Spyker, who diligently and brilliantly shepherded this project through to completion.

The books and materials in this exhibition, carefully curated and displayed, reveal as much about their own history as they do about my mother's passion for them. I hope it inspires you as it has inspired to me to pause and consider the artistry and industry involved in creating our most beloved objects.

Danyse Golick

INTRODUCTION

Every book tells its story in its making. The material used for the text, the method of writing or printing, and its use and preservation as folded sheets or bound together in the codex format inform the book as object. This exhibition explores all the evidence contained in the selected books and their bindings. These objects, created by the mostly anonymous bookbinders, and the techniques used in their making provide clues to their social histories. As David Pearson has noted: 'All kinds of evidence of the ways in which books were owned, read and circulated in earlier times has something potentially useful to tell us about the impact of books in society.'[1] Pearson reminds us:

> In this world, the really unique attributes of physical books therefore become all the more important – the copy-specific things as opposed to the words on the page. If you have a late sixteenth-century edition of Chaucer that is entirely unannotated or written in, that has been rebound in the nineteenth century and rebound again in the twentieth century so that all trace of its original binding and endleaves have gone, then realistically it doesn't have a lot to offer to a scholar that isn't available from a digital surrogate.[2]

Books reflect their makers, their readers, and their users. This exhibition will feature the covers or the bindings of many books as a reflection of their production and consumption or in other words, the material book as witness to its manufacture, use, and survival. In curating this exhibition, I highlight many different collections in the Thomas Fisher Rare Book Library collection and include not only examples of the art of bookbinding but also examples that reflect the presence of books in our lives for purposes of religious observance, reference, recording, and leisure. The selected books broadly illustrate the processes of their construction and their afterlives in the hands of readers, collectors, and libraries. Where possible, I include information about provenance for the viewer to appreciate the path of books through the hands of multiple owners and the generosity of donors who have added to the Fisher collection over the sixty-three years of its existence.

The Fisher library has had several exhibitions that highlighted bookbinding before, and certainly many items in this exhibition could feature in

separate exhibitions that have a geographical, chronological, or material focus. For example, an exhibition of decorated papers used as book covers and endpapers or an exhibition of German bindings incorporating manuscripts and printed books could easily be conceived using the Fisher collections. In curating this exhibition, I decided not to include the many excellent technical manuals of bookbinding, but rather selected books and tools that illustrate some of the steps involved in transforming sheets of paper into books. For an excellent and in-depth treatment of bookbinding techniques, I highly recommend the online exhibition 'Cover to Cover' posted by the University of Adelaide as well as the many excellent books in the reference collection and the Louis Blake Duff Collection at the Fisher library.

Bookbinding has developed with distinct traditions in the Eastern and Western world. This exhibition focuses mainly on Western traditions and on the book as object. The exhibition cases are arranged according to steps involved in making a book, starting with folding sheets, however, descriptions of the items begin with the outer coverings as experienced by the reader. Thus, it begins with the codex format that requires folded sheets of parchment or paper. It includes manuscripts, printed books, ephemera, and some bookbinding tools and equipment.

Case one includes a sewing frame and other tools used by the binder to transform the sheets into a book. Case two highlights examples of hand-sewn books and temporary bindings. Case three features decorative papers produced by artisans and bookbinders and selected for use as covers or as endpapers. Case four illustrates the various treatments applied to add strength and beauty to book edges. Cases five through eight focus on the materials and decorative techniques used for covering the book and feature several beautiful books. In the Maclean Hunter Room fine bookbinding by Birdsall & Son and designer bookbinding by Michael Wilcox and Robert Wu illustrate the best of the art and craft of bookbinding. Archival documents from the Birdsall & Son papers provide insight into the practices of that firm. Wilcox's and Wu's drawings adorn the walls of the gallery and complement their bindings on display. The final case with selected items by members of the Canadian Bookbinders and Book Artists Guild (CBBAG) from a 2005-juried competition is evidence that people continue to use text, image, and material to construct books in new ways.

Scholars working on historical aspects of paper, manuscripts and printed books, and librarians and conservators working with these objects

have recently attempted to consolidate terms used to describe the various elements of materials and processes used in making them. I have used the Ligatus 'Language of Bindings' and the *Bookbinding and the Conservation of Books: A Dictionary of Descriptive Terminology* by Matt Roberts and Don Etherington, *The Technique of Islamic Bookbinding: Methods, Materials and Regional Varieties* by Karin Scheper, *Marbled Paper: Its History, Techniques, and Patterns* by Richard Wolfe, and *Buntpapier: Ein Bestimmungsbuch =Decorated Paper: A Guide Book* by Susanne Krause and Julia Rinck as sources for descriptive terminology. A glossary of terms is included at the end of this catalogue. The work of Julia Miller, both her two published books, *Books Will Speak Plain* and *Meeting by Accident* as well as the edited series *Suave Mechanicals*, has been extremely helpful in codifying terminology and in its surveys of obscure binding techniques.

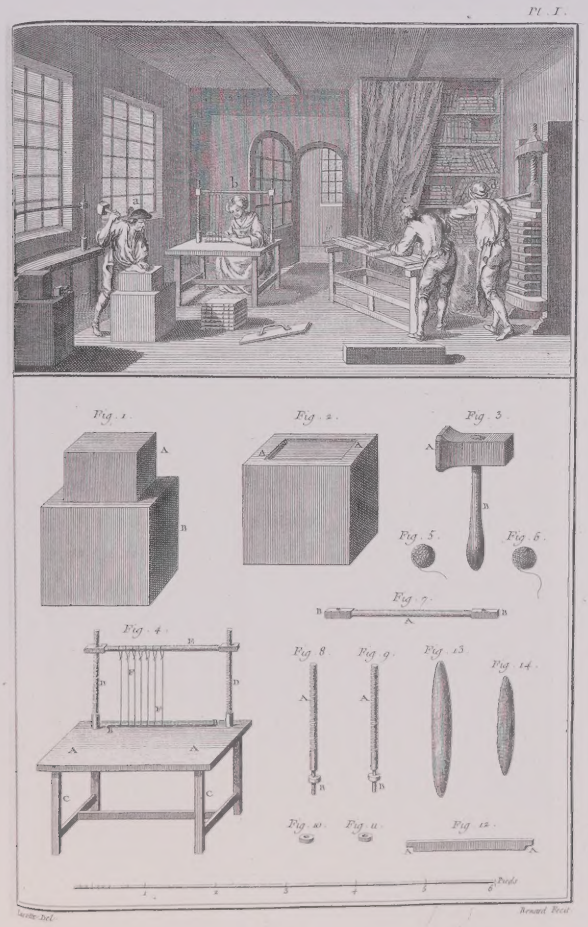
Greta Golick

EDITORIAL NOTE

For the sake of brevity in the descriptions, we have not repeated common characteristics in each entry. For example, unless otherwise noted, the sewing supports were laced into the boards and the headbands were all sewn with a front bead with anchoring threads through the text block. The bindings have tight-backed spines unless a hollow back is noted, with the exception of the Birdsall bindings and the contemporary designer bookbindings where the opposite is true. We wish to add *Fine and Historic Bookbindings from the Folger Shakespeare Library* by Frederick A. Bearman, Nati H. Krivatsy, and J. Franklin Mowery to the works recommended above.

THE BOOKBINDER'S WORKSHOP

When we imagine a book, we conjure up the familiar codex format: two covers holding a block of paper together. Books begin as blank, transcribed, or printed sheets. As Peter Stallybrass asserts: 'Printers do not print books. It is the process of gathering, folding, stitching, and sometimes binding that transforms printed sheets into a pamphlet or book.'[3] The printer must impose the text so that when the sheet is folded the text will be sequential. The bookbinder must fold the sheets correctly and then collate the folded sheets in the correct order before binding the book. Folding the sheets is facilitated by the use of a tool, a folder, made of wood, bone, or synthetic material to create crisp folds.

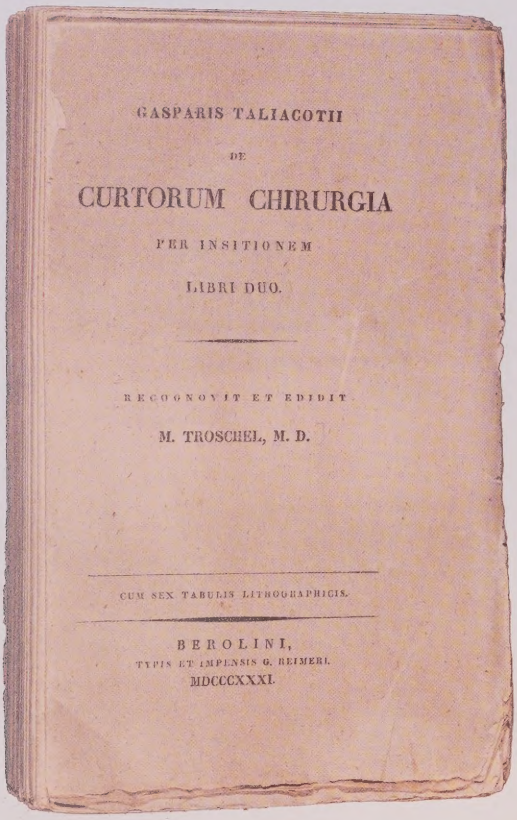


'Reliure' in Jean Le Rond d'Alembert (1717-1783) and Denis Diderot (1713-1784), *Encyclopédie* (Paris: 1751-1765).

Once folded, the gatherings are attached to each other by sewing onto raised or recessed cords or thongs, or flat tapes. The binder required a sewing frame to carry out this work. It consists of a bed, two screws and a beam or cross bar around which the cords or thongs are fastened. The bindery also was equipped with lying presses, standing presses, nipping presses, and finishing presses, used at different stages of forwarding and finishing. Among the tools used by the binder are a backing hammer, an awl, various types of knives, a sander, and burnishing tools. The bindery would also have supplies of decorative paper, used for endpapers and covers, as well as cloth and leather for covering.

1 Gaspare Tagliacozzi (1545 –1599). *De curtorum chirurgia per insitionem libri duo*. Berlin: G. Reimeri, 1831.

The task of folding the sheets has been completed and the gatherings are ready for the binder to begin sewing. One gathering is shown open to the full sheet size.



GASPARIS TALIACOTII

DE

CURTORUM CHIRURGIA

PER INSITIONEM

LIBRI DUO.

RECOGNOVIT ET EDIDIT

M. TROSCHEL, M. D.

CUM SEX TABULIS LITHOGRAPHICIS.

BEROLINI,

TYPIS ET IMPENSIS G. REIMERI.

MDCCCXXXI.

This case features books with sewing supports to create a text block that is strong yet flexible enough for the reader to use it repeatedly without damaging the binding. Sewing the book through every signature adds strength to the binding. The extended sewing supports, either leather, parchment, cord, or tapes can then be laced through the boards, or simply pasted down on the boards.

In the early modern period and as late as the nineteenth century, booksellers had books folded and sewn with temporary bindings or cheaper bindings for their customers to peruse and purchase. Book buyers would then take the volume to a bookbinder to have it bound in a more substantial binding according to their taste and budget. In many cases these books in cheaper temporary covers were never rebound.

The sewing of the text block provides clues to the workflow and the workshop. Certain techniques develop into entrenched local practices and may help to identify bookbinders, individuals who otherwise remain anonymous.

2 Miscellany of texts for the Order of Friars Minor. Italy: circa 1410. This manuscript survives in its original monastic binding of contemporary

reverse calf over wooden boards. Because there has been some loss of the spine, the sewing on three raised double cords can be seen as well as the remains of the kettle stitches at the head. There are remnants of the original leather straps on the upper cover and of metallic 'nails' or 'hinges' on the lower one, used to fasten the leather straps. A paper label with the title in ink was added to the spine.

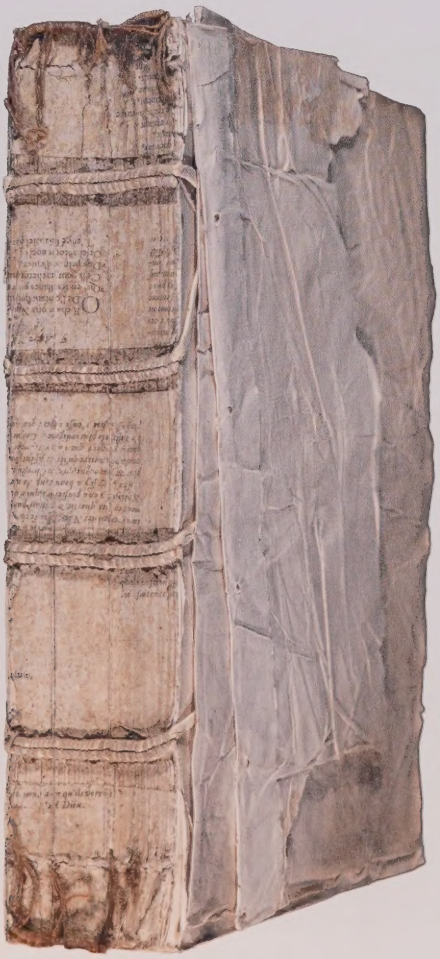
3 Denis, the Carthusian (1402–1471). *D. Dionysii Carthusiani, In quatuor Euangelistas enarrationes.* Cologne: P. Quentell, 1532.

This brown calf binding with blind tooling is sewn on four raised double cords laced into wooden boards. Vellum manuscript waste was used for the endleaves. The headbands are of white linen. The covers are finished in blind with a thick-thin three-line fillet forming panels. The outer panel is

tooled with an acanthus roll and, at the corner intersections, an intaglio medallion of each of the four evangelists. The central panel is divided into four lozenges and eight triangles, each containing an intaglio tool with religious motifs and a floral tool. It is signed in blind at the foot of the upper cover: 'H.C.' Traces of added paper labels on the spine survive as do the remains of two brass clasps, hinged on the lower cover. The volume was the gift of Canadian journalist and book collector, Louis Blake Duff (1878–1959), whose donation formed the basis of the Duff collection.

4 **Matthaeus Wesenbeck (1531–1586). *Matthaei VVesenbecii Responsorum iuris.* Basel: Eusebius Episcopius, 1577–1579.**

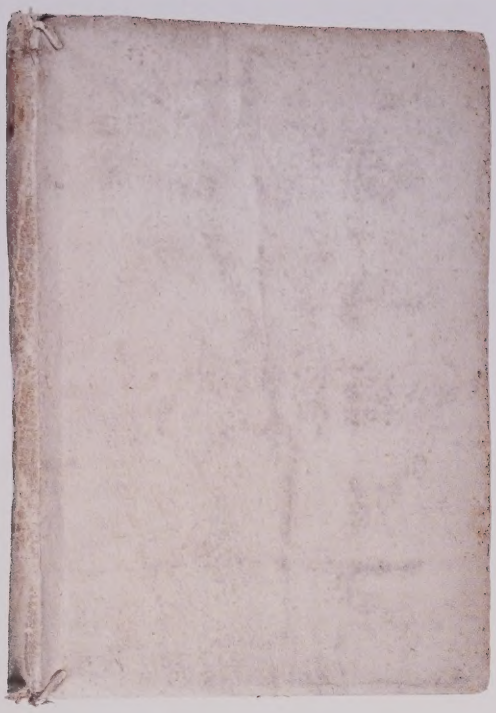
The contemporary limp vellum cover on this book is now detached revealing the sewing of the text block. The four split alum-tawed supports



and the kettle stitches are visible as is the lining of the spine with strips of printed waste. The single-leaf plain endpapers were laced on with the cover but also are detached. The edges are plain. The headbands of tan linen thread are worked over alum-tawed cores.

5 **Benedict XIV, Pope (1675–1758).** ***Sanctissimi domini nostri Benedicti papæ XIV. De synodo diœcesana libri tredecim.*** **Ferrara: Giovanni Manfrè, 1756.**

The spine of the paper covers is mostly missing, revealing the sewing on three alum-tawed strips and the kettle stitches. There are no headbands and the edges are untrimmed. The endpapers are made from plain single sheets, smaller in size than the text block. The binding was intended to be temporary.



6 **Biondo Flavio (1392–1463). *De Roma instaurata libri tres.* Venice: Bernardino del Vitali, 1503.**

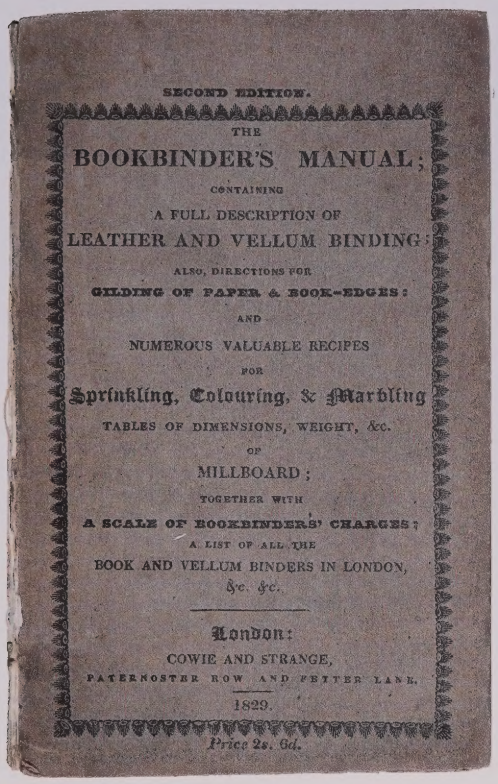
This volume survives in a temporary paper binding. It is sewn at three stations, probably on alum-tawed strips. The headbands are of tan linen over an alum-tawed core, the ends of which can be seen laced into the covers. The endpapers are printed waste. The edges have been trimmed but are plain. The volume was the gift of Milton A. Buchanan (1878–1952), professor of Italian and Spanish at the University of Toronto.

7 **Cortese Cortesi. *Givstina, reina di Padoua: tragedia.* Vicenza: Il Lori & il Cese, 1610.**

This is an example of a longstitch binding with the sewing through three layers: the fold, the paper cover, and the parchment support. There are no headbands and the edges are plain. The advantage of this structure is that the text block lies flat since there is no adhesive added to the spine, making it an ideal binding for music and sketchbooks. The book bears a label for the Biblioteca del Seminario Metropolitano di Torino and a ticket for C. E. Rappaport, a rare book dealer in Rome. It was the gift of Beatrice Corrigan (1903–1977), professor of Italian at the University of Toronto.

8 James Boswell (1740–1795). *The Life of Samuel Johnson, LLD. Comprehending an Account of his Studies and Numerous Works, in Chronological Order.* London: Henry Baldwin, 1791.

This original blue paper over boards binding was intended as temporary. It is sewn on five cords, only two of which are drawn into the covers. The endpapers are plain. The edges are untrimmed showing the deckle edge. There are no headbands. The title and volume number have been added by hand to the paper label on the spine.



SECOND EDITION.

THE

BOOKBINDER'S MANUAL;

CONTAINING

A FULL DESCRIPTION OF

LEATHER AND VELLUM BINDING;

ALSO, DIRECTIONS FOR

GILDING OF PAPER & BOOK-EDGES:

AND

NUMEROUS VALUABLE RECIPES

FOR

Sprinkling, Colouring, & Marbling

TABLES OF DIMENSIONS, WEIGHT, &c.

OF

MILLBOARD;

TOGETHER WITH

A SCALE OF BOOKBINDERS' CHARGES;

A LIST OF ALL THE

BOOK AND VELLUM BINDERS IN LONDON,

&c. &c.

London:

COWIE AND STRANGE,

PATERNOSTER ROW AND FEITER LANE.

1829.

Price 2s. 6d.

9 *The Bookbinder's Manual: Containing a full Description of Leather and Vellum Binding.* London: Cowie and Strange, 1829.

This book survives in its original cover of printed-paper over boards. It is sewn on two cords. The edges are untrimmed, there are no headbands, and the endpapers are plain. The text is attributed to George Cowie.

DECORATED PAPERS FOR COVERS AND ENDPAPERS

Decorative paper was produced in Europe from the sixteenth century and was used for a variety of purposes: book covers and endpapers, linings for trunks and instrument cases, wrapping items, and also as wallpaper.[4] Small and large books with a paper cover attached suggest a temporary treatment commissioned by a printer or a bookseller. It was easier to sell a book that a buyer could inspect before purchase and have bound into a more substantial binding at a later date.

Endpapers protect the text block and adhere the covers to the text block. In many books, the endpapers consist of one or two plain folded sheets, a more economical choice than adding more expensive decorative paper. Methods of attaching the endpapers differ according to location and time of production. Similarly, the decorative technique of marbling of book edges first practised in France early in the seventeenth century is strong evidence of local production of marbled paper, either in the bookbindery or at a nearby workshop.[5]

Block printed papers have a long history in Eastern and Western traditions and are created by impressing carved woodblocks with ink, paint, or paste onto paper. The design can be printed by repetitively impressing the prepared blocks onto the sheet, or the blocks, arranged in a chase, can be inked and printed using a press. This technique of decorative paper production continued until the nineteenth century when lithography and screen printing were used to mass-produce these items.[6] Stencilled papers are produced by covering paper with one or more stencils and applying one or more colours. Block printing and stencilling were often combined in producing decorative papers in France in the eighteenth century.[7]

In France *dominotiers* were the 'professional paper stainers and colorists' and *marbreurs*, or marblers operated independently of the larger decorative paper trade.[8] The *dominotiers* were closely aligned with the tapestry makers and the textile industry and produced decorative papers for home, industry, and leisure, while *marbreurs* produced marbled and paste papers for the bookbinding trade. The production of this decorative paper, or *dominotés* has a long history in France from the sixteenth century to the nineteenth century.

10 Francisco de Toledo (1532–1596). *Francisci Toleti S. R. E Cardinalis, Instrvctionis sacerdotvm libri septem.* Venice: Juntas, 1601.

Covered in a block-printed paper with an elaborate floral design, this book is sewn with heavy thread on three parchment thongs, which are trimmed at the spine edge. There is evidence of economy in the plain endpapers and edges, and the lack of headbands. The cover of decorative paper, cut flush and adhered to the endpapers and spine with no extra layers of thin card, is an example of the binding technique known as 'drawn-on solid'.[9] The decorative paper was printed using at least five colours. The spine has a parchment title label completed in manuscript with the author's name and a short title. This book is from the Regis College collection now at the Fisher library.

The next two books are from the Remondini workshop in Bassano, Italy, which began production in 1649 and continued as a family business until 1861. The workshop begun by Giannantonio Remondini of Padua quickly grew and within twenty years, Remondini had twelve presses in operation.

When he died in 1711, his son Giuseppe assumed control of the very prosperous firm. He expanded it to over one thousand employees and thirty-eight presses, and added a paper mill, a die foundry, and a school for wood carvers.

By the 1730s the Remondini firm was an international business, employing fifty-three agents selling and sending their products to 'Spain, Germany, the Low Countries, Hungary, Poland, and Russia'.[10] In 1791, the firm was producing marbled paper, brocade paper, and paste papers.[11] While the Remondini firm was successful for many years, it failed to modernize and eventually was liquidated in 1861. The blocks were purchased by Varese printers Giuseppe and Cesare Rizzi who continued to print decorative paper in four sizes until 1939. In 1950, four hundred Remondini woodblocks were transferred to the Museo Civico in Bassano.[12]

11 **Ippolito Pindemonte (1753–1828). *Versi: di Polidete Melpomenio.* Bassano: Remondini, 1784.**

Bound in red decorative paper printed from one block, this book is sewn on three cords that are laminated between the cover and the plain endpapers. The edges are plain and untrimmed. The decorative paper is 'drawn-on solid' with no extra layer of thin card between the cover and the endpapers. The author's name and title of the work is printed on the paper spine label.

12 Giovanni Battista Roberti (1719–1786). *Opuscoli quattro sopra il lusso.* Bassano: Remondini, 1785.

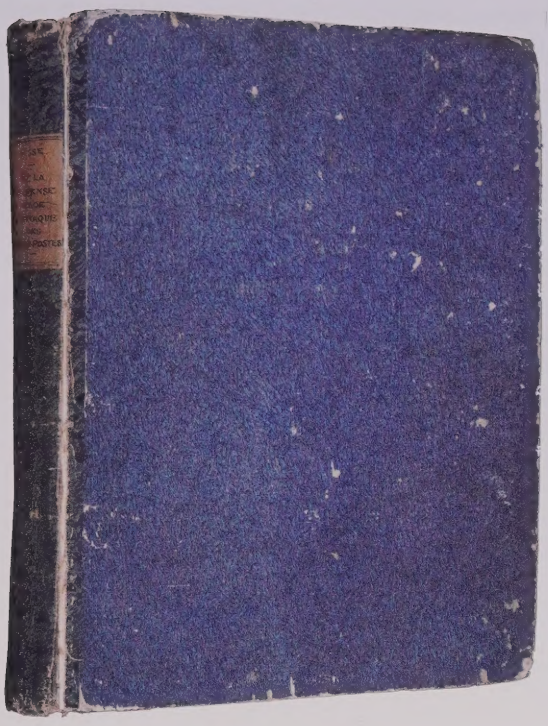
Like the previous example, this book is covered with a decorative paper and sewn on three cords. The use of adhesive to attach the cover to the spine and endpapers adds to the integrity of the book. The edges are untrimmed. There is a printed title label on the spine. The book was printed and bound in the Remondini workshop. The decorative paper for the cover is block-printed in several steps. First the background grid with the centre leaf was printed on the sheet. Then each red leaf was dabbed with green or yellow colour, perhaps using a stencil, to complete the design. The volume was the gift of Beatrice Corrigan.

Paste paper, or *kleisterpapier*, was used 'in Europe by the end of the sixteenth century.'[13] It is often referred to as Hernhutter paper, in reference to

a well-reputed production site within a Moravian religious community (1764–1825).[14] The production of paste papers involves applying a pigment-dyed starch and water-based paste to dampened paper and then manipulating the surface with combs, brushes, blocks, engraved wheels, sponges, crumpled paper, and the maker's hand. A complex design can be created by adding more than one colour and by using several tools to alter the surface. Paste papers continue to be produced by bookbinders and book artists to use as book covers and endpapers.

13 Ulrich Pinder (–1510 or 1519). *Epiphanie medicorvm.* [Nuremberg: By the printer of Sodalitas Celtice], 1506.

The decorative paper for this cover is typical of the paste papers produced in Germany and widely used since about 1650.[15] Sewn along three cords, with plain endpapers and no headbands, the book has a hollow-back construction with the paste paper covering a laminated board. The edges are plain. The survival of this medical textbook in its paste paper binding is remarkable, although little is known of its history until the nineteenth century. In July 1839 Gansevoort Melville, an elder brother of American novelist Herman Melville, presented it to Dr. F. B. Leonard. It also bears the label of an Albany bookseller, Joseph McDonough. The book came to the Fisher with the Academy of Medicine of Toronto collection.

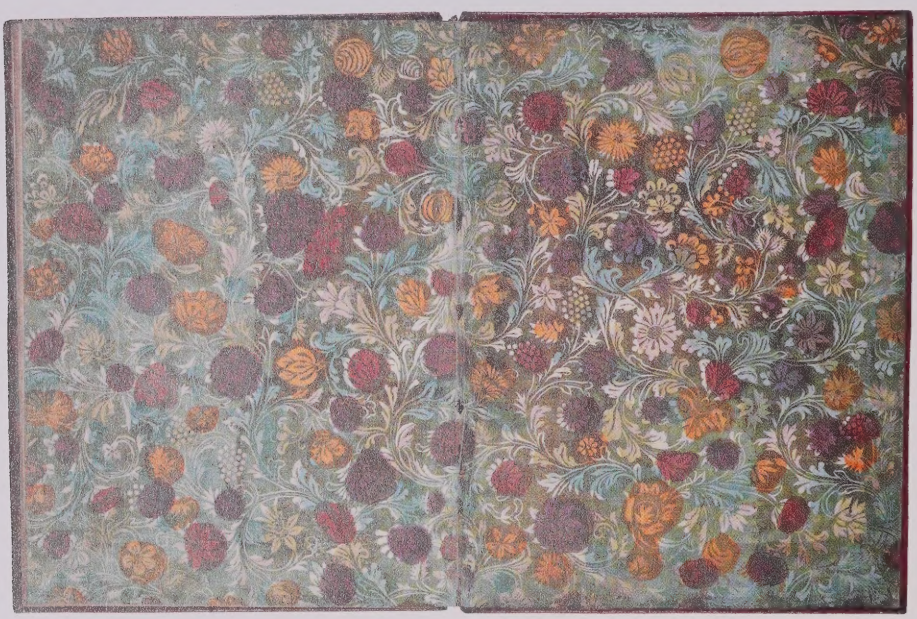


14 **Charles Louis François Fossé (1734–1812).** ***Idées d'un militaire pour la disposition des troupes confliées aux jeunes officers dans la défense et l'attaque des petits postes.*** **Paris: F.A. Didot l'ainé, 1783.**

This book is covered in blue veined paste paper with a paper label giving the title on the spine. It is sewn on four cords. The edges are untrimmed and there are no headbands. In this temporary binding it became part of the library of John Graves Simcoe (1752–1806), the first Lieutenant Governor of Upper Canada and founder of York (Toronto). The Simcoe collection was presented to the University of Toronto by Sir Robert Leicester Harmsworth (1870–1937).

Brocade papers use gold or silver to produce a luxurious decorative paper. The production of this opulent paper, which can be traced to 1690s Augsburg, reached its apogee in Germany in the first half of the nineteenth century when it was produced more affordably by using metal alloys. This paper is often termed 'Dutch gilt' or 'Dutch flowered' paper, a misleading term that may be due to it being exported through the Netherlands, conflated with the misuse of the word 'Deutsch' as Dutch.[16] The floral and vine

patterns of these papers imitate the brocade and damask textiles popular at the time. The design may be printed onto the paper with an engraved plate and rolling press or with woodblocks creating an embossed design.[17] The papermaker added colour using stencils or random placement to create a surface with multiple pigments and varnishes.[18] Brocade papers differ from bronze varnish papers because the latter paper is produced using bronze metallic ink but lacks the relief features of the brocade paper.[19]



15 Church of England. *A Form of Prayer and Thanksgiving to Almighty God; To be Used ... for a General Thanksgiving ... for Putting an End to the Late Bloody and Expensive War*. London: Thomas Baskett and by the Assigns of Robert Baskett, 1749.

Bound in contemporary red goatskin, this book is sewn on five raised bands. The covers are tooled in gold with three borders and single-tool corner fleurons. The spine is divided into six compartments tooled in gold with a double acorn. The decoration continues with a gold floral roll applied to the board edges. An embossed brocade paper was used for the endpapers. There are no headbands and all edges are gilt. This is a presentation copy from Thomas Herring (1693–1757), Archbishop of Canterbury to Ann Frankland. There also are bookplates of Thomas Pelham, Earl of Chichester (1756–1826).

Marbled paper has a long history in both Eastern and Western traditions. In China and Japan, paper may have been marbled a few centuries before the technique was known (about 1450) in Turkey, Persia, India, and later in Europe.[20] In Islamic practice, the scribal tradition of Qur'an production supported the art of marbling paper for calligraphy and for lining leather wrappers or bindings.[21] Scholars disagree on the exact transfer of knowledge of the craft from the Middle East to Europe. Phoebe Jane Easton makes a case that the technology entered Europe through Italy 'the gateway to the Levant' and from there to France and the rest of Europe.[22] Richard J. Wolfe cites German travellers to Turkey about 1575 who brought back *album amicora* with interleaved marbled pages as responsible for the introduction of Turkish marbled papers to Europe. Artists and paper decorators began to marble paper about 1604, followed shortly after by bookbinders in France developing the skills, using the paper as endpapers and decorating the edges of books as well. In the seventeenth century, English, Dutch, French, and German texts appeared that described the process of making marbled paper.[23] Marbled paper, probably of German origin, was exported from Amsterdam to England and used as endpapers in 1655 and in America by 1698. By about 1760 England had a small domestic supply and new marblers were setting up shop to meet the increasing demands for marbled paper.[24] In America, Herman Mann began producing marbled paper in 1809 in Boston.[25] His sons continued the business: 'By the end of 1832 they advertised that they had on hand, and for sale, 300 reams of marbled and colored paper of various qualities and sizes.'[26]

Marbling is a complex skill requiring years of practice and persistence. The novice can be easily discouraged. In his treatise on marbling published in 1853, C. W. Woolnough, in reference to the Stormont marbled pattern, alludes to the fickleness of the art when he warns 'a man's color may be working beautifully when he goes out to his dinner, and when he returns, the change that will sometimes have taken place during the interval is enough to make him think that some one has been purposely altering or meddling with his colors.'[27]

Marbling techniques require water made viscous with size (gum tragacanth or carragheen moss), with colours added by flicking a brush or dropped by pipette and then manipulated by a stylus or various combing tools. After the paint has been placed on the surface and the desired design is achieved, a dampened sheet of paper is laid on the surface to 'capture

what is a unique work of art.'[28] After drying, the sheet may be polished to add lustre and prevent the colours from setting off. Woolnough strongly advocated that marblers grind the colours themselves, but he also mentioned the availability of prepared colours from Birmingham suppliers.[29]

Hand production continued well into the nineteenth century. In the last quarter of the nineteenth century, Josef Halfer developed a mechanical method of dropping colours into the marbling size and tools for creating the patterns. Through experiments he improved the stability of the carragheen size, and developed a line of colours to make it easier for an amateur marbler or bookbinder to achieve excellent results, although with a more mechanical appearance to the pattern.

As with brocade paper, the names given to various marbled patterns are inconsistent and it is likely that the pattern known as 'Dutch' or 'Old Dutch' was produced in Germany. Early marbled papers were known as 'Turkish' in Germany during the early eighteenth century.[30] According to Wolfe, the patterns divide into 'spot or thrown designs' or combed designs, although all patterns are 'merely modifications and refinements of the initial spot patterns.'[31] During the nineteenth century several published accounts by bookbinders described the process and attempted to formalize the nomenclature and that work continues today. The small selection of marbled papers on display represents traditional patterns.

16 Relacion, è ynforme dela causa, y proceso formado contra el P[adr]e Maestro Fr. Froylan Diaz. [Spain: circa 1790].

Bound in contemporary sprinkled calf, this manuscript is sewn on five cords. The gilt panelled spine is tooled with floral stamps and a diagonal line roll on the raised bands. The spine title is tooled on a red label. The board edges are tooled in gold and text block edges are stained red. There are rolled headbands under the leather caps at the head and tail. The endpapers are a beautiful example of the snail or French curl marbled pattern using several colours.[32]

To create this pattern the colours are dropped onto the size, and lines are drawn back and forth through the trough with a stylus. Then the marbling solution is manipulated in a controlled swirling motion to create the pattern. Woolnough mentions a frame, like a wooden harrow, with wooden pegs for this purpose so that the design could be curled simultaneously. According to Rosamond Loring, the curl pattern was used in France

from about 1660 and was a popular pattern for endpapers in Europe and England until about 1870.[33] Turkish marblers call this pattern Nightingale Nest Marbling or Wheel of Fortune Marbling.[34]

The next two examples of marbled papers feature a pattern known as Spanish marble. Marbled papers were produced locally about 1750 and are found on Spanish imprints from the 1770s onwards. Typical of Spanish marbled paper, is the use of light green, rose, fawn (reddish brown), and blue colours combined with a diagonal waved appearance to the pattern. It is created by preparing the marbling trough in the traditional way, then moving the paper slowly as it is placed on the surface of the water, resulting in a moiré effect. Folklore in the marbling literature suggests that at some point a marbler discovered this technique by accidentally bumping against the marbling trough, the day after a night of heavy alcohol consumption. However, Wolfe contends that it was more likely a loss of control of the thin paper used in marbling that caused the happy accident.[35] Later designs show a 'very regular mechanical appearance.' The Spanish pattern continued to be popular elsewhere, including England, long after it had ceased to be made in Spain.[36]

17 **Historia del duende de Madrid. [Spain: circa 1750].**
Bound in contemporary cat's paw marbled calf, this manuscript is sewn on five cords. The gilt spine is panelled with fillets and a saw-tooth roll, with a floral tool in the centre of the compartments, while the raised bands are tooled with short diagonal lines. The title is tooled on a light brown label. The headbands are worked over a leather core in blue and tan. The endpapers are a marbled paper in a spot pattern using at least three colours. The pattern is repeated on the matching marbled edges.

18 **José Francisco de Isla (1703–1781). Quatro cartas en oposicion à un papel contra la obra de Fr. Gerundio, compuesto con el título de penitente, y producido por el Rmo P. Marquina. [Spain:] 1758.**
Bound in contemporary calf, this manuscript is sewn on five cords. The spine is decorated with triple fillet gold-tooled lines along the compartments and two double fillet lines at the head and tail of the spine. The title is tooled on a red label. The edges are stained red and there are no head-

bands. The endpapers are an excellent example of early marbled paper in the Spanish pattern. The manuscript was the gift of Milton A. Buchanan.

The custom of matching the marbled endpapers to the marbled book edges was an industry standard by the time *A Bookbinder's Manual* was published in 1829. In England, at that time it was common practice to send the books out to a marbler for this purpose but that in turn could create a bottleneck in the workflow of the bindery.[37] As the century progressed, and large bookbinderies were established using factory production methods, in-house marbling departments were set up.

In the Appendix, the author of *The Bookbinder's Manual* gives instructions for polishing the marbled paper with a little soap, and smoothing the paper with glass polishers called 'calendar glasses' followed with burnishing with jasper or agate. He concludes 'for on the perfect polish of the paper depends, in a great measure, its beauty and value.'[38] Woolnough's method required the addition of beeswax to the paint pigments, which were mixed and added to the marbling trough. His technique also called for a burnishing of the finished paper with flint or in a steam friction cylinder to prevent set off of the colours.[39]

The marbling of book edges is important evidence of local marbling workshops, probably within the bindery, or close by. When the marbled paper and marbled edges are of the same pattern, it is a strong indication that the marbling job was done locally. Edge marbling was achieved by dipping the trimmed book edges onto the floating colours, one edge at a time. French bookbinders began this practice for their most expensive work early in the seventeenth century. Later this technique became common, especially for blankbook manufacturers. German bookbinders did not use this edge treatment until the nineteenth century, preferring instead to use other edge treatments such as staining and sprinkling.[40] According to Woolnough, marbler and author of *The Art of Marbling*, his goal in publishing his book in 1853 was to encourage bookbinders in country towns to take up the art so that they would no longer need to send their books to London to have the edge marbling done.[41] Joseph Zaehnsdorf, writing in 1890, noted that most London binders sent their edge marbling jobs to the '*Marblers*, who do nothing else but make marbled edges and paper.'[42] He also noted the current practice of passing marbled paper through highly polished cylinders to burnish the paper that 'insures superior effect. A great deal of [marbled] paper is now being made by means of a mechanical process. It has a very high gloss; it is used on very cheap work.'[43]

By the late nineteenth century two new techniques for marbling book edges were available that were easier and faster, although technically neither technique produces true marbled edges. Both of these techniques are described by Zaehnsdorf in his treatise on bookbinding. The first method was a transfer process using 'pure spirits of wine' applied to the back of a marbled strip of paper positioned on the book edge to release the pattern from the strip. The second method used a mechanical double roller, similar to a double brayer with the lower roll engraved to create a pattern. The upper roller held the colour while the lower roller transferred the design to the book edge.[44] By the 1920s a book-edge decorating machine capable of marbling three edges of 300 books in one hour was in use. It operated on the principle of a jobbing press and was capable of impressing 'any design, color, or combination of colors ... to ornament the edges of books.'[45] Modern publishers use photolithography to copy and print marbled papers.

EDGES AND HEADBANDS

The edges of a book are usually trimmed during the process of binding, however, untrimmed edges that feature the deckle edges of handmade paper underscore the beauty of the handmade sheet. Untrimmed edges and simple covers may suggest a temporary binding. Many books have titles or marks of ownership written on their edges to identify the book in a library. Edges can be marbled to coordinate with the endpapers or covering paper. The cover of a book can be extended and folded to protect the fore edge.

The edges of a book are a space for decoration and there are also practical reasons for using edge treatments. Gilded and stained edges keep out dust and dirt. Decorating an edge with stain or with gold leaf adds an element of luxury to the binding. Applying heated tools to the gilt edges of books, known as gauffered edges, creates sumptuous designs and adds beauty to the book as object.

Fore edges of books were also painted with scenes or portraits, and often gilded to make a hidden fore-edge painting visible only when the fore edge was held in a certain way. The edges of books are also a place to attach ties or ribbons and clasps to aid in keeping the book closed. This was a requirement for most parchment manuscripts, as changes in humidity would cause the book to swell, however the practice continued on books printed on paper.

The 'draw knife,' a two-handled knife with a straight blade, was used in Western Europe to trim edges until the introduction of the plough in the mid-sixteenth century.[46] Mirjam Foot notes the depiction of the plough in many early woodcuts showing binders at work.[47] The cutting blade of the plough is advanced by turning a wooden screw while simultaneously sliding the mechanism holding the blade back and forth across the edge of the text block, which is tightly held in the press. Obtaining a perfect edge was dependent upon careful placement of the text block in the press, neither too tight nor too loose, and using a sharp blade. The plough was superseded by guillotine cutters about 1840.

A book may have only the head edge stained or gilded, or all three edges treated with stain or gold leaf. As most of these books have been stored vertically on shelves exposed to dust and light, the head and fore-edges of these books lack the lustre of the tail edges. The stained or sprin-

kled edges are rubbed with beeswax and polished at the end of the application, which protects the book from dust. Sprinkled edges were traditionally created by tapping a brush filled with colour against a bar over the text block edge. Currently, bookbinders tend to use a brush loaded with colour rubbed over a sieve or screen to create the effect.

Headbands carry a great deal of information for the 'identification, dating and categorization of bindings' and as artifacts, they 'present variations according to the time, place and cultural context in which they were made.'[48] Headbands 'consolidate the head and tail of the spine and strengthen the board attachment.'[49] Traditionally, headbands were worked over cores of 'tawed skin, leather, hemp or linen cord, vellum, cane, rolled paper, and wood.'[50] A worked headband should be tied down in the centre of the gathering, have even tension, and no gaps between the threads. The ideal placement for the headbands is 'just a little under the width of the square of the books, so that when the book is covered, the amount of leather above the head-band and the head-band itself will be just the size or height of the square.'[51] Writing in 1890, Zaehnsdorf described the current practice of making stuck-on headbands by using a narrow-striped calico cloth cut into pieces about three cm wide with the stripes across to mimic the hand-worked headbands using two colours of silk thread. The calico strip was folded and adhered over a slightly longer piece of cord and then adhered to the back of the spine. Today, fine binders continue to make worked headbands to enhance the beauty of the binding. Stuck-on headbands of cloth, often in two colours, adorn the heads and tails of our hardcover books.

19 Platina (1421–1481). *De vitis ac gestis svmmorvm pontificum.* Cologne: Eucharius Cervicornus, 1540.

A contemporary blind-tooled brown goatskin binding over wooden boards, this book is sewn on four double cords. The covers are finished in blind with a three-line fillet forming four panels which are tooled alternately with two decorative rolls: one, Adam and Eve in the Garden of Eden and Adam and Eve with the serpent, and the second, the crucifixion and the risen Christ. The spine compartments are tooled in blind with thick and thin fillets and a floral tool. The endpapers are plain. The headbands are worked in white and pale pink thread. The board edges are bevelled. The edges are stained blue after the headbands were sewn. The head and tail

edges have additional random black curving lines creating a marbled effect. There are remnants of two brass and leather clasps, hinged on the lower cover. The fore-edge painting of four popes by Cesare Vecellio (1521–1601) was added later, as was the lettering.

This volume was part of the Pillone Library, a renowned Renaissance library formed by the Pillone family over several generations beginning in the late fifteenth century. In the 1580s, the Pillone family commissioned Vecellio, a cousin and student of Titian, to decorate the fore edges of books in the library. The Pillone Library remained intact until 1874 when the entire collection of books, paintings, and realia was sold to a Venetian dealer. Sir Thomas Brooke (1830–1908), whose bookplate adorns the upper pastedown, purchased all the books decorated by Vecellio. In 1957, Parisian bookseller Pierre Berès (1913–2008) purchased the books from Brooke's heirs and began the dispersal of the collection with the catalogue *Bibliothèque Pillone*.[52]

20 Annibale Guasco (1540–1619). *Tela cangiante del signor Annibal Gvasco Alessandrino. In madrigali tre mila, cento dieci.* Milan: Pacifico Pontio, 1605.

This book is sewn on two raised cords. The headbands of tan linen are worked over an alum core, the ends of which can be seen laced into the covers. The book would have been held in place in a lying press while the headbands were sewn. Because the book never received a more permanent cover, the sewing structure is evident. It was the gift of Beatrice Corrigan.

21 **Thomas Stanley (1625–1678). *The History of Philosophy*. London: Humphrey Moseley and Thomas Dring, 1655–1660.**

This contemporary English mottled calf binding is sewn on five raised cords. The endpapers are plain and the headbands are worked in tan and white. The edges are marbled in a Turkish-style swirled design in pink and blue. It is an early example of edge marbling done in England.[53] The gilt spine panels are finished with corner and centre tools. The title is tooled in gold on a red label. It was the gift of F. Michael Walsh, Chair of the Steering Committee of the Friends of the Fisher, as part of the Walsh Philosophy Collection.

22 **Catholic Church. *Processionarium sac. Ord. praed. auth. apost. R.P.F. Antonii de Monroy ejusd. ord. mag. generalis iussu editum.* Rome: Tinasius, 1679.**

This contemporary French red goatskin binding is sewn on five raised cords. It has Dutch marbled endpapers, gilt and gauffered edges, and plain headbands. The covers are elaborately finished in gold with pointillé tooling and gouge work, with the strapwork and scrolls outlined in gold and painted black. In the centre is a shield charged with three fleur-de-lis in bend and surmounted by a ducal coronet, possibly the arms of an Italian branch of the Bourbon family. The spine is finished in full gilt with a fleur-de-lis in the centre of each compartment. The board edges and turn-ins are finished with a gilt decorative tool. There are traces of clasps.

23 **Melis Stoke (circa 1235–1305).** ***Hollandse jaar-boeken of rijm-kronijk van Melis Stoke.*** **Leiden: Johannes du Vivie & Isaak Severinus, 1699.**

This sprinkled calf binding is sewn on five raised bands. The spine compartments are finished in gold with double vertical and single horizontal fillets, a corner fleuron tool, and a central diamond lozenge tool. The title is tooled in gold on a red label. The board edges are tooled in gold with decorative roll. The endpapers are plain, the headbands are worked in blue and white, and the edges are decorated with large dark dots.

24 **Pier Jacopo Martello (1665–1727). Manoscritto Cartaceo, databile alla prima meta del XVIII secolo. [Bologna? 173-?].**

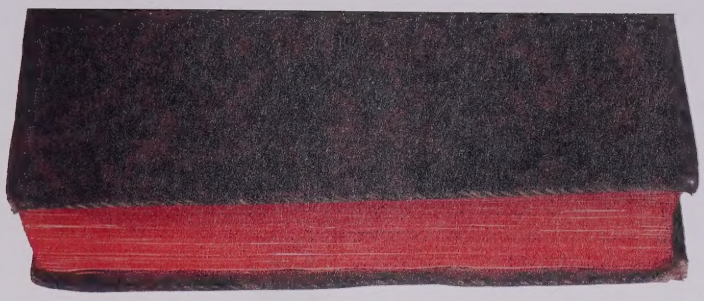
This manuscript is bound in contemporary coloured and sprinkled paper over a lightweight board. The binding is a hollow-back construction sewn on three cords. The endpapers are plain and there are no headbands. The edges are decorated by sprinkling in two colours, orange and blue. There is a paper label with the author and title on spine.

25 Catholic Church. *Uffizio della settimana santa e dell'ottava di Pasqua.* Rome: G.M. Salvioni, 1744.

This contemporary Italian calf binding is sewn on five raised bands. It has Dutch marbled endpapers and headbands worked in green, tan, and brown. A strapwork design is painted in several colours on the gilt and gauffered edges. The covers are finished in an elaborate design with the device of a cross and emblems of the Passion within an aureole in the centre and borders of interlaced strapwork, scrolls, and floral tools. The full-gilt spine is finished with similar tools. The board edges and turn-ins are tooled in gold.

26 Saverio Bettinelli (1718–1808). *Tragedie di Saverio Bettinelli ... con la traduzione della Roma salvata di Mr. de Voltaire e una cantata per la venuta dell'imperador a Roma.* Bassano: Remondini, 1771.

This book is bound in mottled calf and sewn on five raised cords. The spine panels are finished in gold with a thick gold fillet, fleurons, and floral stamps, and a Greek key on the raised bands. The title is tooled on a red



label. The board edges are tooled in gold with a diagonal line roll. The endpapers are marbled in a spot pattern, the edges stained red, and the headbands worked in green and pink silk. There is a green silk bookmark, now not secured. The book was the gift of Hannibal Noce (1915–2001), professor of Italian at the University of Toronto.

27 **Walter Scott (1771–1832). *The Lady of the Lake: a Poem.* London: John Sharpe, 1811.**

Bound in green straight-grain goatskin, this book is sewn on five raised bands. The endpapers are marbled in a small shell pattern and the headbands are worked in red and tan silk. The edges are gilt and there is a fore-edge painting of Loch Katrine. The covers are finished in gold and blind

with a single fillet and gouges forming an interlocking pattern, as well as circles, corner fleurons, and a central lozenge. The spine panels are marked in blind and tooled with a central fleuron in gold. The title is lettered in the second panel. The board edges and turn-ins are tooled in gold with a fillet and decorative roll respectively. A green silk bookmark is attached.

COVERING AND DECORATION

Book coverings can be plain with minimal decoration or sumptuous in fine cloth or leather lavishly and ornately decorated. The books on display showcase a variety of decorative techniques such as staining, blind tooling, gold tooling, and embroidery to achieve a beautiful design. The style of binding and decoration may also reflect the requirements of earlier owners, whether private individuals or institutions.

The materials used for covering in earlier periods usually were of local manufacture: skins from calf, sheep, goat, or other animals that were tanned with oak bark to make a brown-coloured leather; skins, usually from pigs, tawed with alum; or skins, usually calf or sheep, that were limed and split to make vellum or parchment. 'The bright-coloured goatskins are an Islamic invention; and deep red, blue, orange, or green morocco was imported into western Europe through Turkey and Venice. These deep-coloured moroccos are common on Italian bindings of the first half of the sixteenth century and on French bindings from the second half; but examples bound in deep colours in England are not plentiful before the Restoration.'[54]

Once the covering material was added, the binding can be left plain or 'finished' by impressing a design in blind or in gold with tools, rolls, and stamps, used singly or in combination. Blind tooling was the oldest technique, produced by impressing cold or heated tools on the leather. Many of the tools used on early bindings were similar to seals with the designs cut intaglio to produce a raised effect on the leather. Gold tooling requires two impressions, the first in blind and the second of the heated tools through gold leaf. It was introduced into Europe through Italy in the fifteenth century from Morocco or Persia.[55]

The arrangement of books in a private library had some influence on the placement of decoration on the covers and spine.[56] Bindings with elaborate designs on the covers but not the spine, like those executed for Jean Grolier (1479–1565) and other Renaissance collectors, were most likely placed on sloping shelves. As private library collections grew in size, the books were arranged upright and side-by-side on shelves, with the fore edge or the spine facing out. As the latter became the common arrangement, more decoration was added to the spine. It also became the source of identification with the title tooled directly onto the spine or later onto a

separate leather label. This usually was done horizontally and in the second compartment of the spine.[57] Gilt decoration and title labels sometimes were added to earlier bindings.

28 Saint Bernardino da Siena (1380–1444). *Sermones de evangelio aeterno.* [Basel, Johann Amerbach, ca. 1489].

This is a contemporary blind-tooled binding of brown goatskin over unbevelled wooden boards. The book is sewn on three double and two single cords forming raised bands. The endpapers are plain. The headbands are woven with green and yellow thread in an open scalloped design at the head and a woven strip of fabric at the tail. The edges are stained yellow. There are remnants of clasps hinged on the lower cover. The spine is finished with a two-line pallet on either side of each band, while the top and bottom compartments contain a floral roll. The upper cover is finished with a four-line roll forming two panels with the outer panels stained dark,

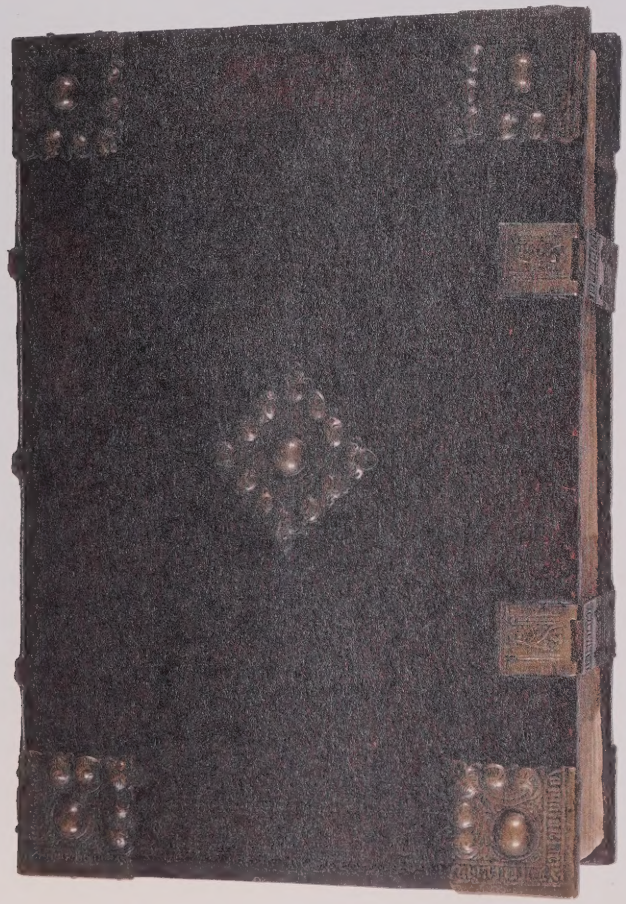
leaving the central panel light. The outermost panel contains a floral roll with a large rose tool in the corners between intersecting lines, while the central panel has a floral diaper of ogees, sprays, and palmettes. The lower cover is finished with four-line rolls forming a panel divided into lozenge shaped compartments, containing stamps of a phoenix and a griffin, a lion and a stag, and a hound and bird stamp, each repeated.

29 Ramon Llull (1232?–1316). Liber de uenatione substantiae, accidentis et compositi. Northern Italy: circa 1375–1425.

This manuscript is bound in a sixteenth-century wallet binding of blind-tooled brown calf over pasteboard. The spine has four raised bands including one at the top for the headband. The upper cover is finished with three sets of quadruple fillets forming a narrow outer panel with intertwined vines, filled with floral and leaf stamps; a middle border with small quatrefoil stamps, and a rectangular panel with eight large diamond stamps of a unicorn, arranged in pairs. The lower cover is finished with a similar outer border, middle border with round floral stamps and diamond-shaped fleur-de-lis stamps, and a narrow inner panel of rope interlace. The fore-edge flap is tooled with similar motifs, with a narrow central panel of diamond-shaped fleur-de-lis stamps. It was formerly in the collections of Nicolaus Pol (1470–1532), Haven O'More (The Garden Ltd.), and J.R. Ritmans (Bibliotheca Philosophia Heremetica).

30 **Johannes Gritsch (fl. 1430). *Quadragesimale.* [Lyon: Guillaume Balsarin? 1490].**

This contemporary blind-tooled binding of dark brown calf over unbevelled wooden boards also has brass corners and bosses. It is sewn on four double raised leather thongs. The endpapers are plain. The headbands are of white linen over a trimmed round core. The edges are plain with the title in ink on the head edge. The covers are finished in blind with a two-line fillet forming two panels. The inner panel is divided by a two-line fillet into a diaper pattern of lozenges and triangles, and tooled with a floral motif and, at each intersection, a larger quatrefoil tool, which is repeated in the outer panel. There are engraved brass cornerpieces and a central boss on each cover. Two engraved brass and leather clasps are hinged on the lower cover.



31 Ovid (43 B.C. –17 A.D. or 18 A.D). *Fastorum.* **Venice: Tacuinus de Trideno, 1508.**

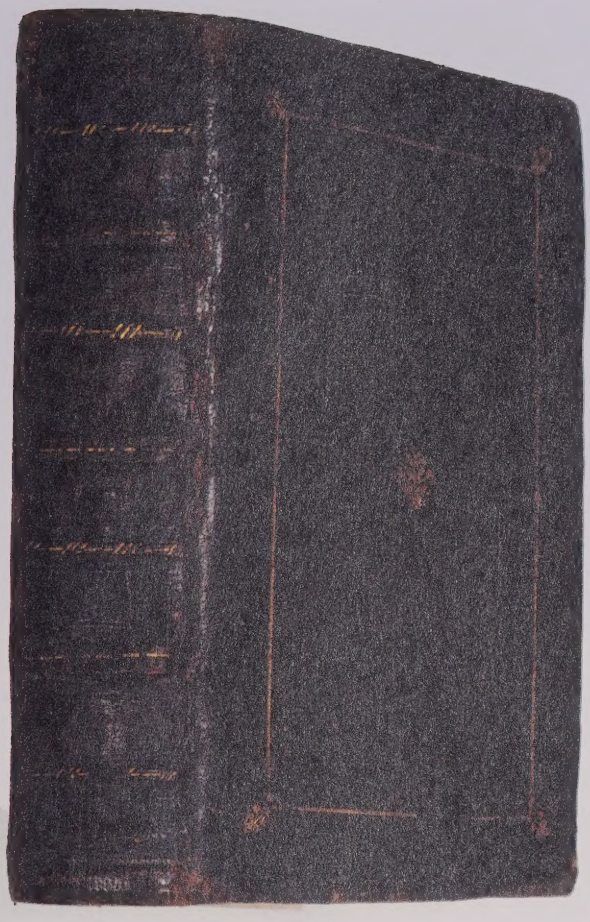
This blind-tooled calf binding over wooden boards is sewn on four alum-tawed thongs. There are no endpapers, the edges are plain, and the head-bands are sewn in tan and white over an alum core. The covers are finished in blind with two-line fillets forming panels and a lozenge shape, tooled with rosettes. The title is written on the bottom edge. At a later time, the title and gold-tooled ornaments were added to the spine.

32 **Euclid.** ***Contenta: Euclidis Megarensis Geometricorum elementorum libri XV.*** **Paris: Henri Estienne, 1516.**

This contemporary brown calf binding is sewn on eight raised bands. The endpapers are plain, the headbands of white thread, and the edges are gilt and gauffered. The covers are finished in gold and blind to create panels, with the outer panel tooled with a decorative roll. The inner panel is tooled with a strap-work roll within gold-tooled fillets. The central panel incorporates a dolphin motif and a vignette of Dido. The spine is tooled in a fleur-de-lis pattern. This may have been bound for the Dauphin François (1517-1536), the eldest son of François I (1495-1547), who predeceased his father.

33 Vitruvius Pollio (d. circa 15 BCE). *M. Vitruuii De architectura libri decem.* Lyon: 1523.

This dark brown calf panel-stamped binding over pasteboard is sewn on four raised leather thongs. The pastedowns are vellum but the flyleaves are plain white paper. The red, green, and yellow silk double headbands are a later addition. The edges are red. The covers are finished in blind with a two-line fillet to form a large central panel, containing a pictorial panel stamp depicting St. John the Baptist and St. Michael. The spine is finished in blind with two-line fillets forming panels, and a four-line fillet at head and tail; the lines on each side of bands continue to the covers forming tie-downs. There are traces of two pairs of ties. This copy was part of the collection of fine bindings formed by John Roland Abbey (1896-1969). It later belonged to the Galileo scholar, Stillman Drake (1910-1993), whose books came to the Fisher Library.



34 Saint John Chrysostom (-407). *Diui Ioannis Chrysostomi ... In Sanctum Iesu Christi Euangelium secundum Matthaeum commentarij luculentissimi.* Paris: Oudin Petit, 1545.

This brown goatskin binding, tooled in gold and blind, is sewn on three raised bands. The endpapers are new and the white headbands over an alum core have been renewed. The edges are gilt and gauffered. The covers are finished with three single-line rolls in blind and one single-line roll in gold forming panels, with gilt corners and one central fleuron.

35 **Suetonius (circa 69-circa 122). *XII Caesares.* Basel: H. Petri, 1560.**
This is a contemporary German blind-tooled calf binding over wooden boards. It is sewn on six double thongs forming raised bands. The endpapers are plain white, the edges are yellow, and the double headbands are of yellow linen. The boards are bevelled on the inside edges and partially on the outside edges. The covers are finished in blind with a three-line fillet, forming three panels, the outer panel containing an intaglio roll depicting Paris, Venus, Juno, and Pallas; the middle panel with a single leaf and flower motif, and the inner panel with an intaglio roll depicting Fides, Lucretia, and other unidentified figures. The spine is finished with a three-line fillet forming panels, continued around to the covers; the four middle bands with a single-line fillet; and the top and bottom bands with a diagonal roll. The turn-ins are finished with a single fillet. There are two brass and leather clasps, hinged on the lower cover.

36 Francesco Sansovino (1521-1586). *Propositioni, overo considerationi in materia di cose di stato, sotto titolo di Auuertimenti, Auuedimenti ciuili, & Concetti politici.* Vinegia: Altobello Salicato, 1598.

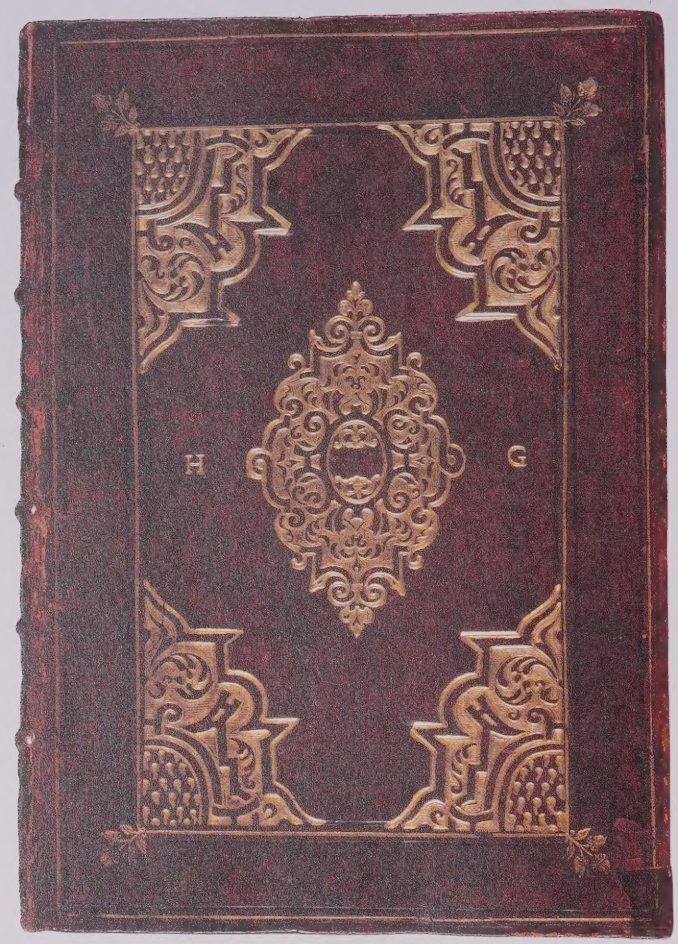
This is a contemporary French binding in dark red goatskin decorated in the Maioli style.[58] It is sewn on two cords. The endpapers are plain, the headbands worked in yellow silk, and the edges are stained blue. The covers are finished in gold with a four-line panel; the second is tooled with a decorative roll; the third painted green; the fourth, a design of interlaced ribbons and scrolls, some painted black, and outlined in gold; the whole is powdered with dots. On the upper cover is a representation of St. Mark in the centre, while the lower cover bears a heraldic device. The spine is finished with double- and single-line fillets forming one long and two short compartments, gold-tooled with gouge work, and powdered with dots. The caps and corners of board edges are tooled with a decorative roll. There are traces of two pairs of ties at the fore edges.

37 **Petrus de Palude, Patriarch of Jerusalem (d. 1342). *Sermones.* Lyon: Guillaume Rouillé, 1576.**

This book is covered in limp vellum with fore-edge cover extensions and sewn on four double alum-tawed thongs. The endpapers are plain. There are remnants of the headbands, sewn over a parchment core. The edges are stained blue. The covers, but not the extensions, are stained red. The book has four linen fore-edge ties dyed blue to match the stained edges. There is a paper label on the spine with title, author, and imprint information completed in manuscript.

38 **Caspar Schütz (d. 1594). *Historia rerum Prussicarum*. Leipzig: Grosianis, 1599.**

This is an example of a blind-stamped pigskin binding over bevelled wooden boards. It is sewn on six raised double cords. The endpapers are plain, the edges are red, and it has tan headbands. The spine is finished with blind-tooled lines carried onto the covers. The covers bear a blind-stamped centre panel of Charles V (1500-1558) surrounded by six three-line panels of blind tooling: flower rolls, interlaced semi-circles, fleurs-de-lis, and other tools. There is a blind-tooled line on the turn-ins. There are leather and engraved brass clasps, hinged on the lower board. The title labels on the spine are a later addition.



39 **Martial (40-104). *Epigrammaton libri xiiii.* Venice: G. de Fontaneto Montisferrati, 1521.**

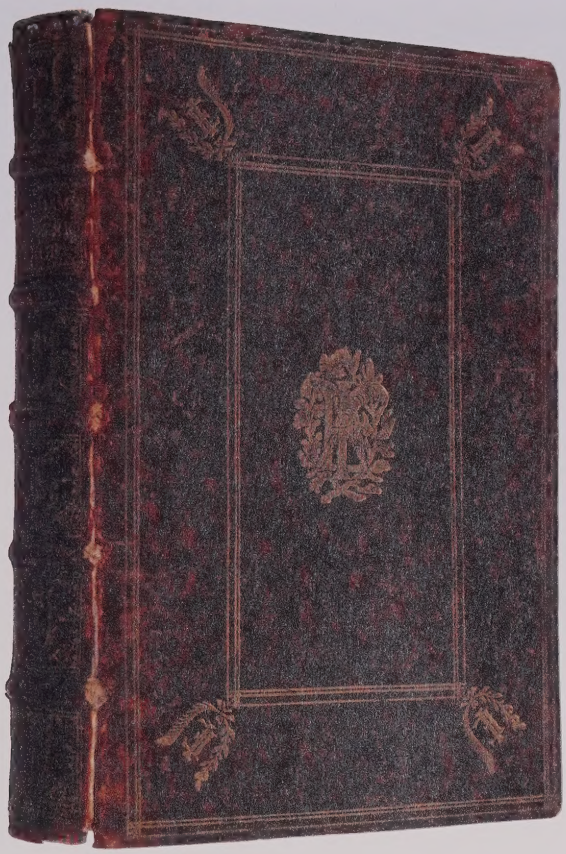
This early seventeenth-century English binding in calf is sewn on six cords forming raised bands. The endpapers and edges are plain, and the head-bands are worked in blue and white. The covers are tooled in gold and blind with a three-line fillet forming two panels. The inner panel is finished in gold to an azured centre and cornerpiece design, with a small spray of acorns at the outer corners. The initials 'H.G' are stamped on both covers. The spine is tooled in gold with a one-line fillet forming compartments, each with a decorative gilt pallet. The title is tooled on a light brown label. 'H.G.' may be Henry Goodere, the younger (1571-1627), who was identified by a later owner, Charles John Hulswell Kemeys-Tynte, 9th Baron Wharton (1908-1969).

40 **Jean-Pierre Camus (1584-1652).** ***L'amphithéâtre sanglant où sont représentées plusieurs actions tragiques de nostre temps.*** **Paris: I. Cottereau, 1630.**

This contemporary French brown goatskin binding is sewn on three recessed cords. The endpapers are plain, the edges are gilt, and there are double headbands in blue and white. The covers are finished in gold with a two-line fillet forming two panels, the central panel tooled to a centre and cornerpiece design while the second panel is tooled to a dentelle design. The spine is finished to a full-length panel design with a two-line fillet and a dentelle roll. The board edges are finished with a decorative roll.

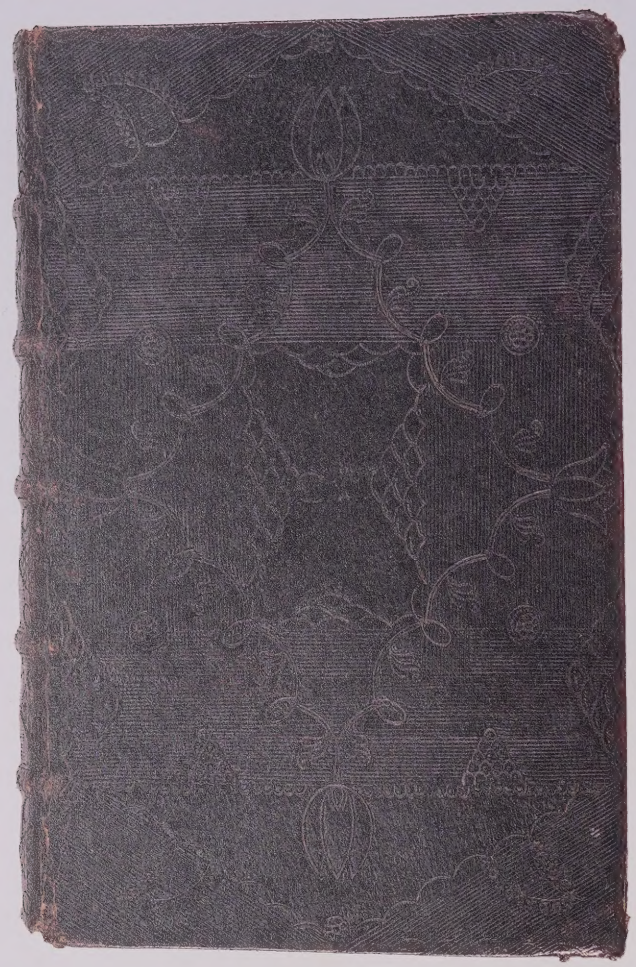
41 **Bible.** ***The Whole Booke of Psalmes Collected into English Meter.*** **London: The Company of Stationers, 1636.**

This volume, bound with an edition of the New Testament of the same year, is an example of an embroidered *dos-á-dos* binding. It is bound in white satin, embroidered with a large central iris on the upper and lower boards in shaded white, green, red, yellow, and blue, in a heightened frame of silver thread from which tendrils droop in high relief. The spines are embroidered with five alternating flowers, two in silver. The edges are gilt and gauffered. It was previously in the collections of the English bibliophile Alfred Henry Huth (1850-1910) and Charles Templeton Crocker (1884-1948), California collector, explorer, and philanthropist.



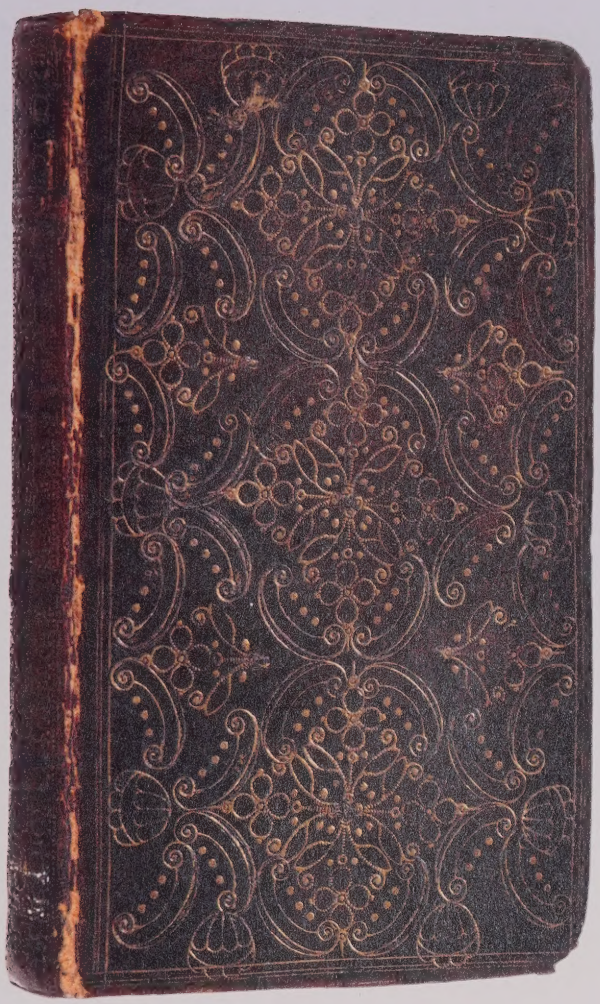
42 Gervase Markham (1568?-1637). *Markhams Maister-Peece: contayning all Knowledge belonging to the Smith, Farrier, or Horse-Leech.* London: John Okes, 1643 [1644].

This contemporary mottled calf binding bears the monogram of John Evelyn (1620-1706). It is sewn on five cords creating raised bands. The pastedowns are Dutch marbled paper while the flyleaves are plain. The edges are gilt and there are double headbands worked in blue, white, and red. The covers are finished in gilt with a three-line fillet creating two panels, at the corners of which is Evelyn's monogram within palm and olive branches. In the centre of the panel, the monogram is repeated within an oak and an olive wreath and intertwined with crossed palm fronds. The gold-tooled spine repeats the monogram within palm and olive branches. The title is tooled on a red label. Evelyn commissioned the tools from Abraham Bosse (1602-1676) while in Paris where he resided periodically during his exile from England between 1643 and 1652.



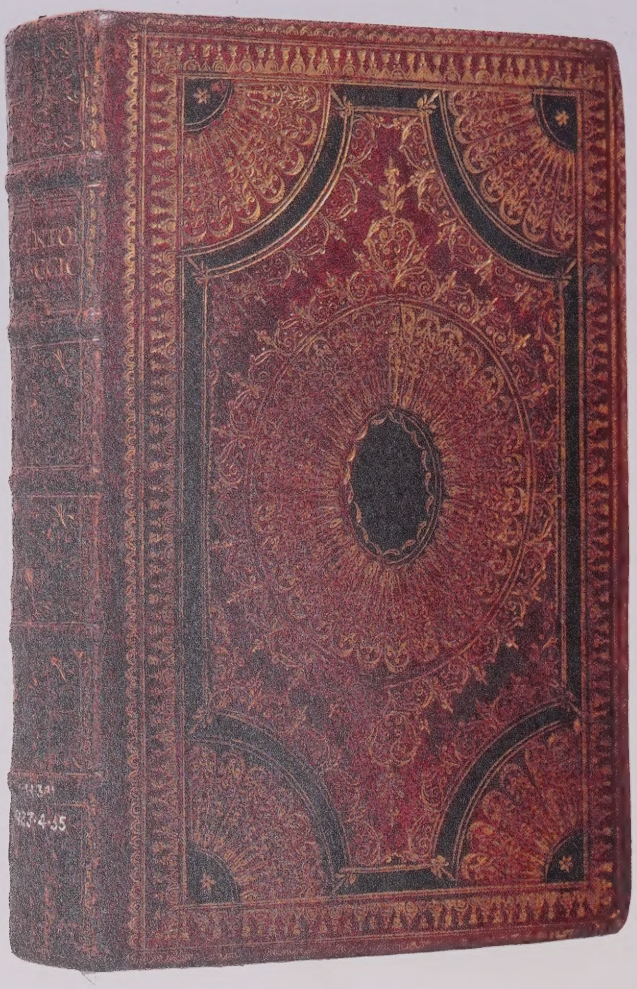
43 **William Laud (1573-1645). *A Summarie of Devotions.* Oxford: William Hall, 1667.**

This contemporary black goatskin binding is tooled in blind. It is sewn on five raised bands. The edges are finished in graphite and there are double blue and white headbands. The endpapers are a combed marbled pattern. The covers are finished in blind with gouges, circles, lines, and a tulip tool, with the initials 'C.M.' stamped in blind in the centre. The spine is tooled in blind with a similar pattern. The board edges and turn-ins are tooled with a decorative roll. The binding has been attributed to the shop of English bookseller and bookbinder Samuel Mearne (1624-1683).



44 **William Blake.** ***The Ladies Charity School-House Roll of Highgate.*** **[London: circa 1670].**

This contemporary dark brown goatskin binding is sewn on three recessed cords. The endpapers are plain and the edges are yellow. The covers are finished in gilt with a three-line panel containing an all-over design of drawer-handles, rosettes, tulips, leaves, and dots. The spine with four false-raised bands is gilt with a design of circles within the compartments. There is a gilt roll on the board edges.



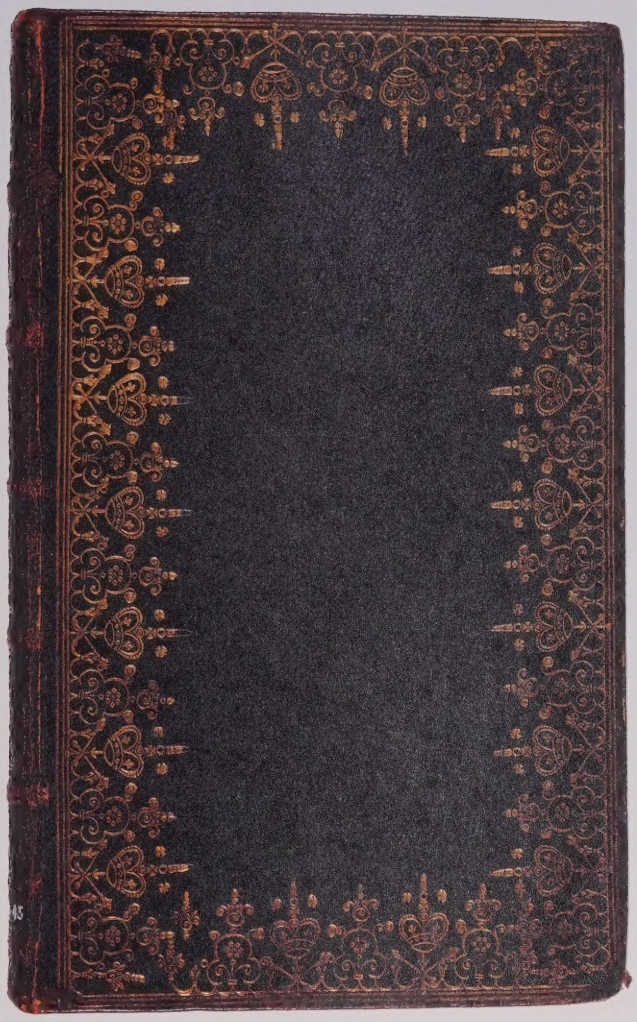
45 Catholic Church. *Processionarium sac. Ord. praed. auth. apost. R.P.F. Antonii de Monroy ejusd. ord. mag. generalis iussu editum.* Rome: Tinasius, 1679.

This contemporary French binding of reddish-brown goatskin with gilt tooling is sewn on five raised cords. The endpapers are a Dutch marbled pattern and the edges are gilt and gauffered. The covers are finished with an elaborate fan design consisting of an oval centre piece of fine gilt tooling with matching quarter-rounded cornerpieces, all with centres painted black. There is a black band forming a panel with scalloped corners separating the tooled areas. The spine is finished in full gilt to a two-line panel design while the board edges are tooled with a gilt decorative roll. There are green silk bookmarks attached and traces of two pairs of ties.

46 Catholic Church. ***Missale romanum.*** **Venice: Nicolà Pezzana, 1716.**
This binding of silver cloth over wooden boards is embroidered with gold and silver thread. It is sewn on five recessed cords. The spine is decorated with embroidered flowers on a single wavy stem. The marbled endpapers in a shell pattern are probably a nineteenth-century addition. The headbands are worked in pink and white thread. Several pink silk ribbon markers are adhered to the fore edge. The edges are gilt and gauffered with undulating lines and flowers.

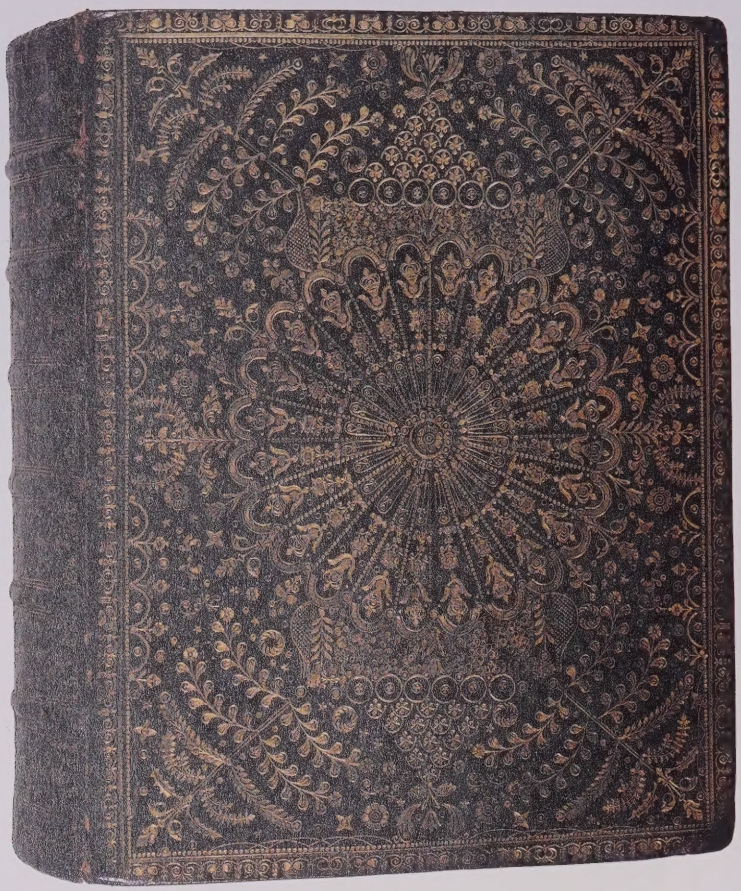
47 John Bulkeley. *The Last-day: a Poem in XII. Books.* London: J. Peele, 1720.

This contemporary red goatskin binding is an example of a cottage-roof binding. It is sewn on five raised bands. The endpapers are a Dutch marbled pattern, the edges are gilt, and the headbands are sewn in black, orange, and yellow silk. The covers are finished with a gilt corner of lines, a decorative roll, and a gilt cottage-roof panel, filled with sprays, stars, circles, and other small tools in an all-over design. Stamped in gilt in the centre is the crest of the Prince of Wales, later George II (1683-1760), and the initials, 'G.P.' The spine is full gilt and there are gilt rolls on the board edges and turn-ins. The volume was later in the libraries of antiquarian and Anglican priest John Brand (1744-1806), and the renowned English book collectors Richard Heber (1774-1833) and William Henry Miller (1789-1848) of Britwell Court.



48 *Reflexions on Man, and his Relation to other Beings. Design'd to promote Virtue and Contentment. Occasion'd by some late Discourses.* **London: J. Wilford, 1733.**

This contemporary black goatskin binding is sewn on five raised bands. The endpapers are a Dutch marbled pattern, the edges are gilt, and the headbands are worked in green and yellow. The covers are finished in gold with a three-line fillet forming a panel with a dentelle border featuring a royal crown and floral motifs. The full-gilt spine is decorated with floral tools, dots, and stars. The board edges and turn-ins are tooled in gold with a roll.



49 *The Holy Bible, Containing the Old and New Testaments.* **Edinburgh: Richard Watkins, 1744-1746.**

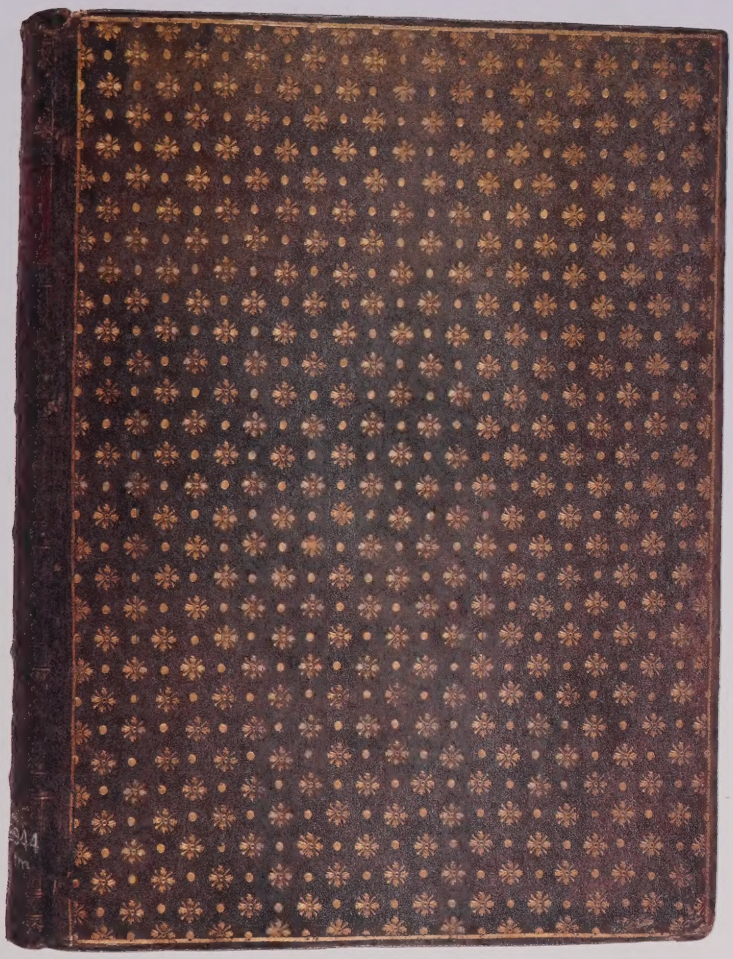
Bound in black goatskin, this splendid example of a Scottish wheel binding is sewn on six raised cords. The endpapers are Dutch gilt patterned papers. All edges are gilt. The headbands are sewn in red, green, and yellow silk. The covers are finished with a floral ornamental border surrounding a plain- and dotted-line panel containing a wheel design. Each segment of the wheel contains crown, thistle, floral, and other motifs. It is framed above and below with cross-hatched half pears, with a mass of dots and a pyramid composed of 'scales.' Large floral motifs, stars, dots, and circles fill the surrounding area. The spine is full gilt with fleur-de-lis, star, and other motifs, while the board edges and turn-ins are decorated in gold with a roll. It was in the collections of British writer Holbrook Jackson (1874-1948) and John Roland Abbey before coming into the Fisher Library.

50 **John Toland (1670-1722).** ***The Life of John Milton, containing, besides the History of his Works, several extraordinary Characters of Men, and Books, Sects, Parties, and Opinions.*** **London: J. Darby, 1699; reprinted for A. Millar, 1761.**

This volume was bound in red goatskin for the English political philosopher Thomas Hollis (1720-1774) as a presentation binding. It is sewn on three raised bands. The marbled endpapers and edges are of the same pattern. The headbands are sewn in orange and yellow silk. The covers are finished in gilt with a two-line panel. On the upper cover is the figure of Liberty with a star over her, between a palm and an olive branch, while the lower cover bears a seated figure of Britannia with a star above her, between a cock and an owl. The spine is divided into four uneven compartments with the staff of Hermes in the top, the wand of Aesculapius at the bottom, and the title running up the centre panels. The board edges are finished with a gilt line. The binding is attributed to John Matthewman. It was part of the collection of fine bindings assembled by John Roland Abbey.

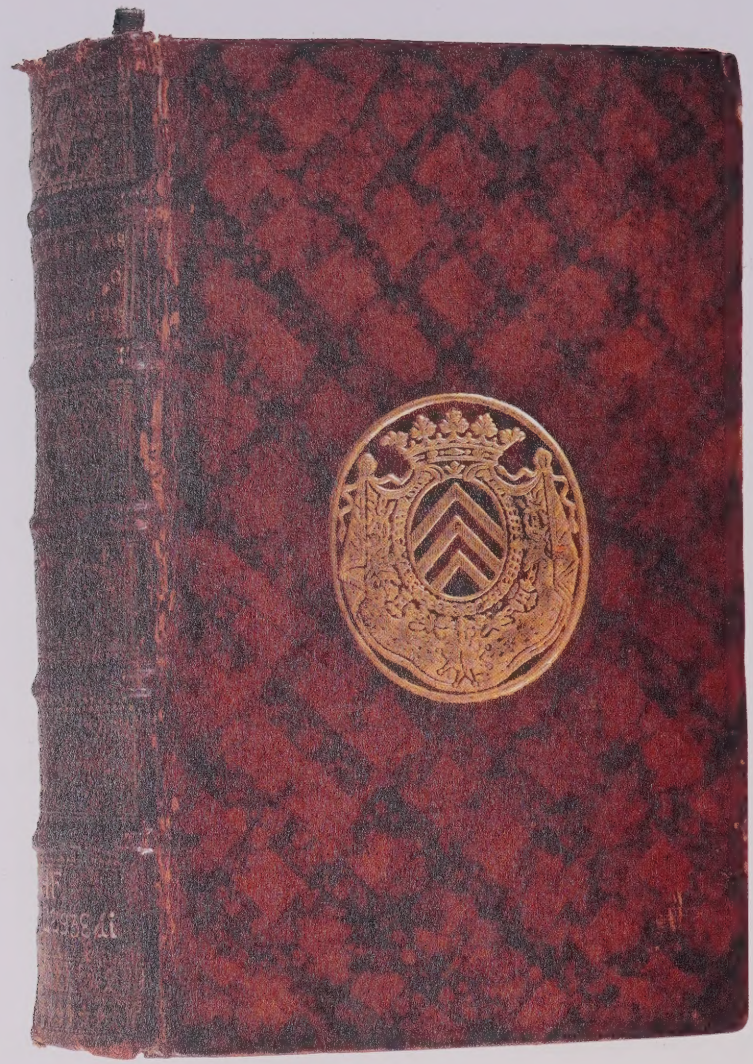
51 Luigi Tansillo (1510-1568). *Stanze amorose, sopra gli horti delle donne & in lode della menta.* Venice: 1574.

Bound in green goatskin with inlays of black and brown goatskin in a mosaic pattern on covers and spine, this book is sewn on five thin raised bands. The endpapers are pale yellow sprinkled with red and blue. The headbands are worked in green silk over a round core. All edges are gilt. The sides are panelled with a three-line fillet and cat's-tooth roll. The board edges are tooled with a gilt line and the turn-ins with a decorative roll. The work has been attributed to Casin, in the style of Antoine Michel Padeloup (1685-1758).



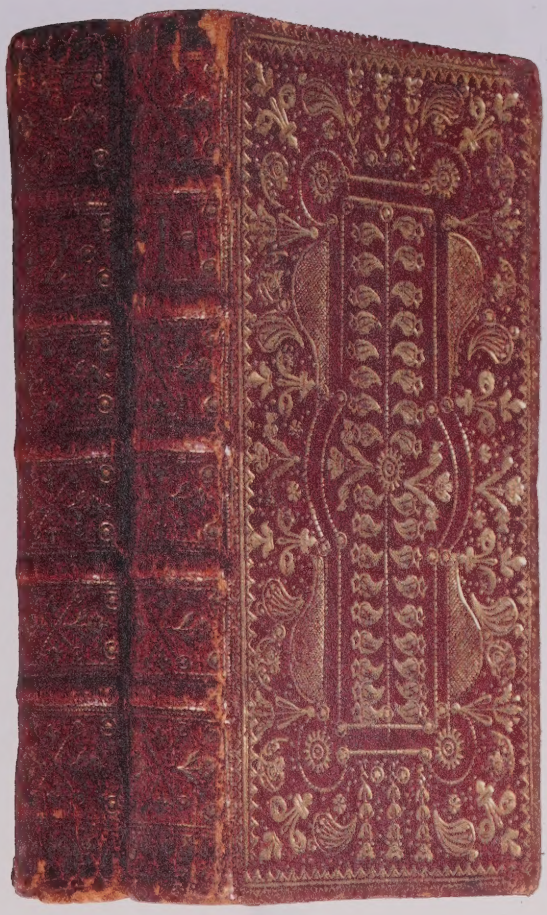
52 Domenico Michelessi (1735-1773). *Memorie intorno alla vita ed agli scritti del conte Francesco Algarotti ciambellano di S.M. il re di Prussia.* Venice: Pasquali, 1770.

This contemporary green goatskin binding is sewn on six raised bands. It has plain endpapers, gilt edges, and green and tan silk headbands. The covers are finished in gold with a single line panel containing a repeated diaper design, known as semé. Here the tools are dots and quatrefoils. The panelled gilt spine is finished with a floral motif. The board edges and turn-ins are tooled in gold with a decorative border. A pink silk ribbon bookmark is attached. The book was a gift of the Königlichen öffentlichen Bibliothek zu Dresden in 1892, a donation to replace books lost in the 1890 fire that destroyed the University of Toronto library.



53 François de La Noue (1531-1591). *Discours politiques et militaires.* Basel: F. Forest, 1587.

This stained calf binding is sewn on five raised bands. It has Dutch marbled endpapers, the edges are stained red, and the headbands are sewn in tan. The arms of Louis-François-Armand du Plessis, duc de Richelieu (1696-1788) are stamped in gilt in the centre of the covers. The spine is finished in full gilt, while the board edges and turn-ins are tooled in gold with a floral border. It was later in the collections of Charles Chrestien, Jacques Viellard, and Ashley Francis Emery.



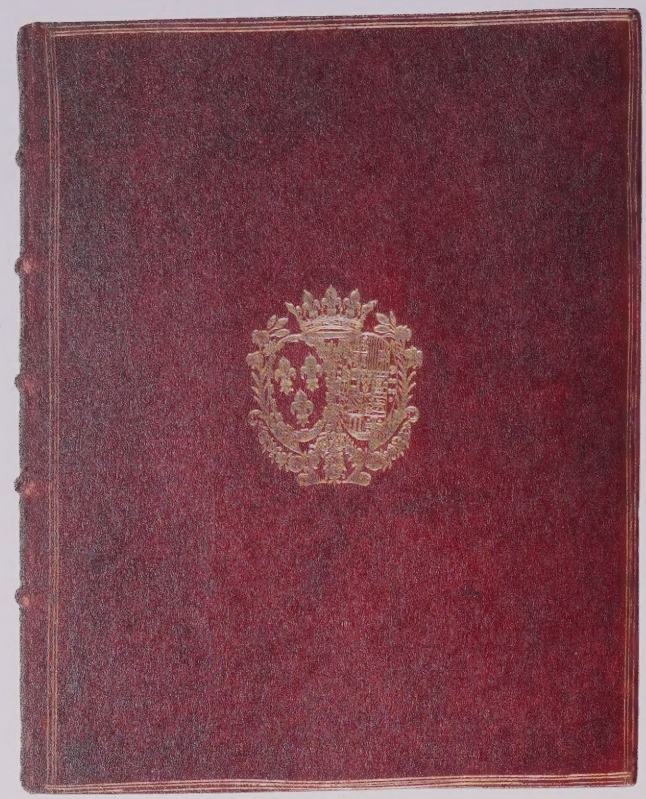
54 *The Holy Bible, Containing the Old and New Testaments.* Oxford: T. Wright and W. Gill, 1774.

Bound in brown goatskin, this Scottish binding is tooled in a 'herringbone' design. It is sewn on five raised bands. The endpapers are a Dutch marbled pattern. All edges are gilt. The headbands are sewn in beige and brown silk. The covers are finished in a herringbone design, with wheel, crown, and thistle motifs in the centre and 'turnip' ribs, bordered with pointillé lines and cross-hatched half-pears. The corners are tooled with fleur-de-lis, dots, roundels, wheels, eagles' heads, and various floral motifs filling in the surrounding space. The spine is finished with three-line panels containing St. Andrew's crosses ending in roundels and a gilt roll on the raised bands. The board edges are also tooled with a gilt roll. The two-volume set was formerly in the collection of John Roland Abbey.

55 **Edward Cartwright (1743-1823).** ***Poems.*** **[London], 1786.**
This gold-tooled vellum binding is attributed to the renowned English firm of Edwards of Halifax. The book is sewn on three recessed vellum strips, with endpapers marbled in a spot pattern. The edges are gilt and the head-bands are worked in tan over an alum-tawed core. The covers are tooled with geometric and floral rolls creating a panel, with the head of Pan and a sphinx repeated in the corners. The spine is tooled with a honeycomb roll. There is a bar roll on the board edges and a decorative roll on the turn-ins. The book bears the signature of Mary Ingram and the bookplate of the English academic and bibliophile John Sparrow (1906-1992).

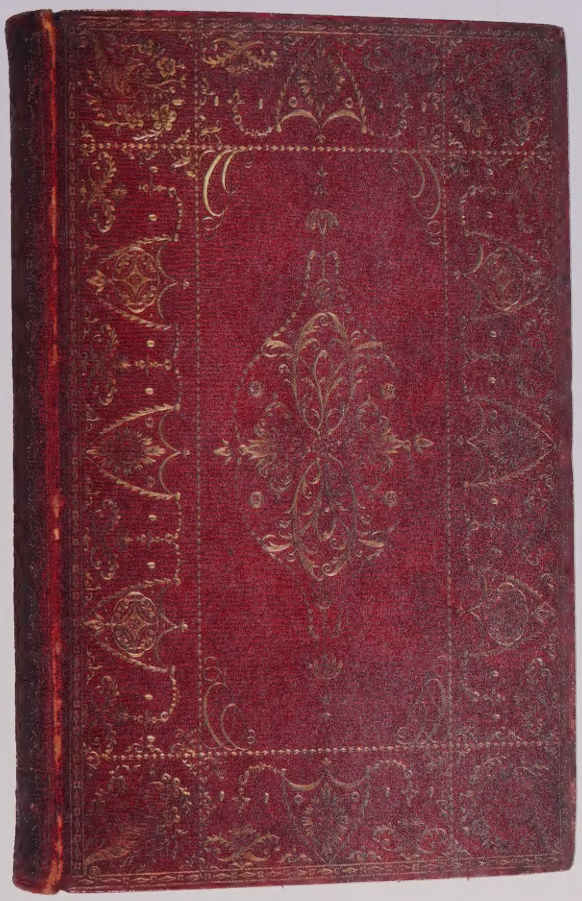
56 Joannes Nauclerus (d. 1510). *Chronica, succinctim compraehendentia res memorabiles seculorum omnium ac gentium, ab initio mundi usque ad annum Christi nati MCCCCC.* Cologne: Peter Quentel, 1544.

This dark blue straight-grain goatskin binding has a flat hollow back with four wide false-raised bands. The endpapers are a glazed terracotta paper. All edges are gilt and the headbands are sewn in red and blue. The covers are finished with a single line panel containing a wide gilt border made up of a wavy roll, with fleurons, stars, and palmettes. The spine bands are tooled with five parallel lines ending in fleurons, while the compartments are finished with a shell corner tool, connected by lines, and a heavy fleuron tool. The board edges are gilt with a bar roll, and the turn-ins with a floral roll. It bears a binder's ticket on the inside upper cover: 'Ridge Bookbinding Grantham'.[59] There are the bookplates of the renowned book collector Sir John Hayford Thorold (1773-1831) and his estate, Syston Park, as well as a later bookplate of the physician and astronomer Charles Leeson Prince (1821-1899).



57 **Horace. *Quintus Horatius Flaccus.* Birmingham: John Baskerville, 1770.**

An armorial binding in red goatskin, this bears the arms of Marie-Caroline de Bourbon-Sicile, duchesse de Berry (1798-1870). It is sewn on five raised bands. The endpapers are a combed marbled pattern. All edges are gilt and the headbands are sewn in green and yellow. The covers are finished with a three-line gold border, with the arms in the centre. The panelled spine is tooled in gold with thistles and garlands. The board edges have a gilt two-line fillet while the turn-ins bear a decorative roll. There is a green silk bookmark attached.

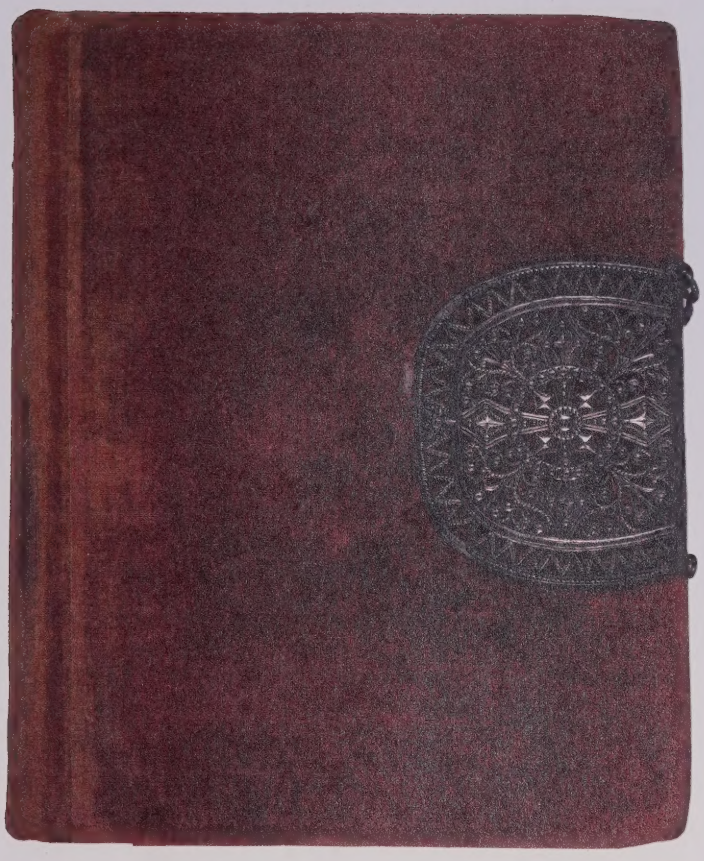


58 Demetrius de La Croix. *Connubia florum latino carmine demonstrata.* Bath: S. Hazard, 1791.

This red straight-grain goatskin binding is sewn on four recessed cords. The endpapers are marbled in a spot pattern. All edges are gilt and the headbands are sewn in red and yellow. The covers are finished in gold with fine geometric and dotted rolls forming two panels. The outer panel is divided into corner and side panels with cornucopias of flowers in the corners and shield-shaped motifs with alternating centres along the sides, connected with floral chains and leaves. The inner panel is tooled with an elaborate centrepiece of leaves, flowers, and chains, and stars and swirls in the corners. The spine is finished with bar and geometric rolls forming bands, with stars and floral motifs in the compartments. The board edges and turn-ins are tooled in gold with a decorative roll. There is a green silk bookmark attached.

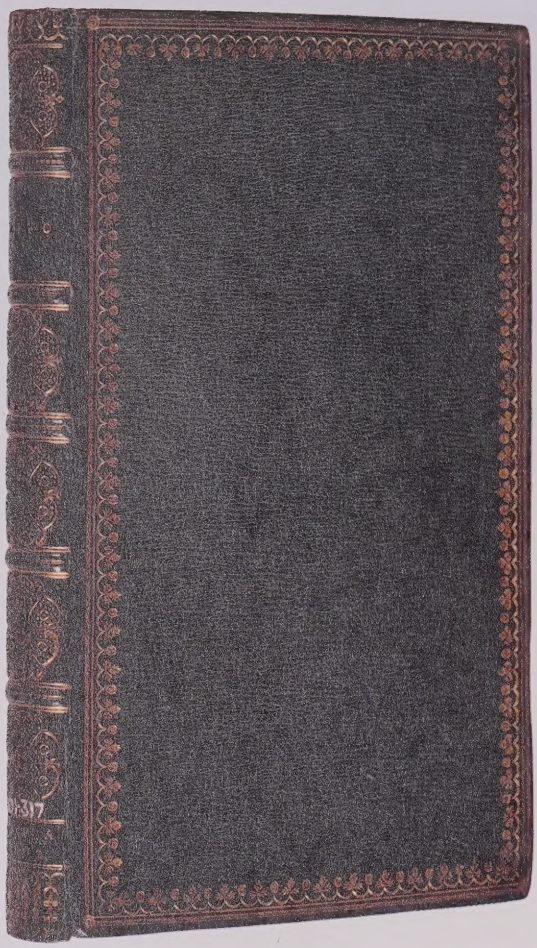
59 Samuel Ireland (-1800). *Picturesque Views on the River Wye, from its Source at Plinlimmon Hill, to its Junction with the Severn below Chepstow.* London: R. Faulder and T. Egerton, 1797.

This dark blue straight-grain goatskin binding is sewn on five raised bands. The endpapers are orange, the edges are gilt and gauffered, and the double headbands are sewn in brown and white. The covers are finished with rolls and fillets forming a panel with alternating palmettes and stylized lilies making up the decorative border. The panelled gilt spine has title labels in the second and fifth compartments and a centre ornament in the others. The board edges and turn-ins are tooled in gilt with a roll. There is a green silk bookmark attached. The binding may be the work of George Mullen of Dublin.



60 John Foxe (1516-1587). *The Book of Martyrs, or, Christian Martyrology.* Liverpool: Nutall, Fisher & Dixon, 1807.

This volume is bound in tan velvet with the remains of an ornate clasp on upper and lower covers. The endpapers are plain, the edges are sprinkled, and the headbands are sewn in green and red. The choice of velvet harkens back to its use for prayer books and other devotional works in the sixteenth and early seventeenth centuries. It is part of a collection of Foxe's works donated by Andrew Patenall, professor of English at the University of Toronto.

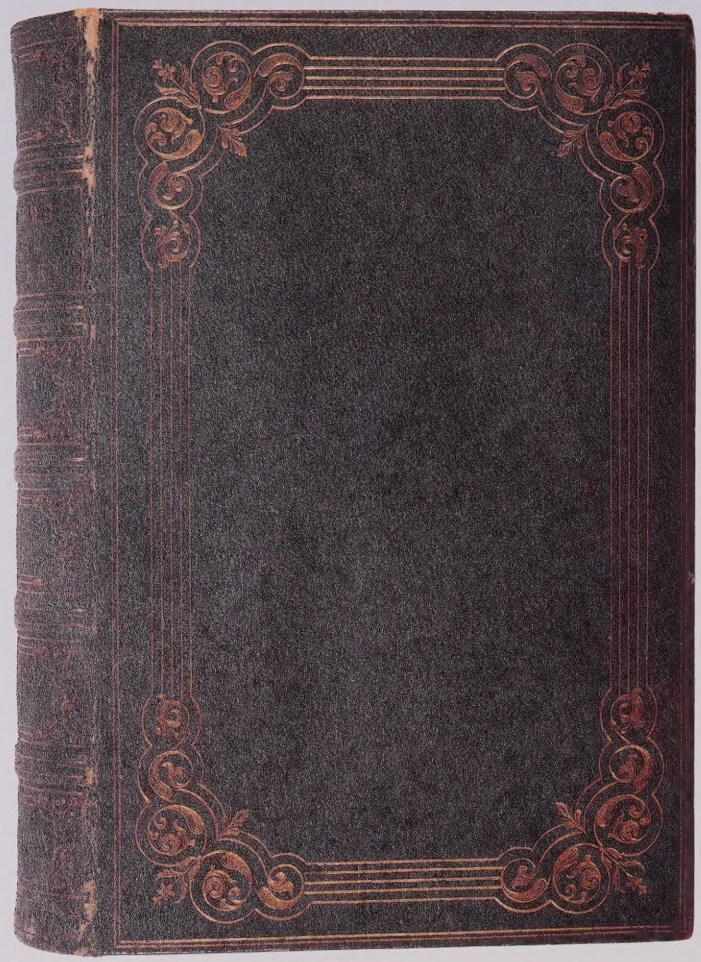


61 William Mason (1725–1797). *Saffo: dramma lirico in tre atti sul modello toscano dall'inglese.* London: T. Becket and G. Porter, 1809.

Bound in gold-tooled green goatskin, this book is sewn on five raised bands. The endpapers are pink and the edges, gilt. The double headbands are worked in tan, brown, and green. The covers are finished with a two-line fillet and an ornamental border forming a frame with a circle at each of the corners. The spine is fully gilt. There is a gilt diagonal roll on the board edges and a decorative border on the turn-ins. The title page bears a presentation inscription from the author.

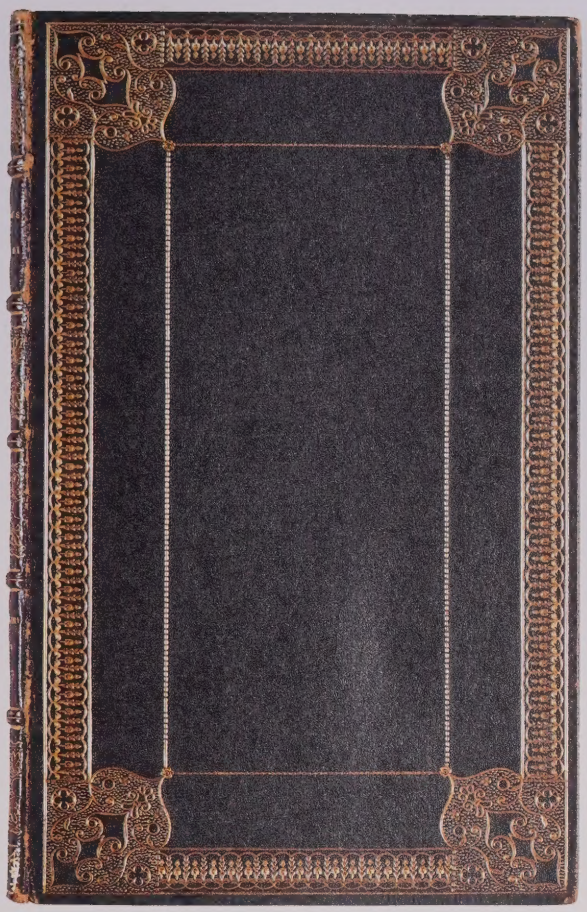
62 John Maude. *Visit to the Falls of Niagara in 1800.* London: Longman, Rees, Orme, Brown & Green, 1826.

This gold-tooled blue goatskin binding by James Hayday (d. 1872) has a hollow back with five false-raised bands. The endpapers are plain. There are large flat core headbands in three colours: green, gold, and white. All edges are gilt and there is a fore-edge painting of a Canadian cityscape. The covers are decorated with a wide dentelle and drawer-handle border tooled in gold. The spine compartments are tooled in gold in a complementary pattern. Hayday signed the binding with an ink pallet. This large-paper copy was presented to Archdeacon Francis Wrangham (1769-1842) by the Rev. J.L. Sisson. It was later in the collection of Joseph Walter King Eyton (1820-1872) and bears his armorial bookplate.



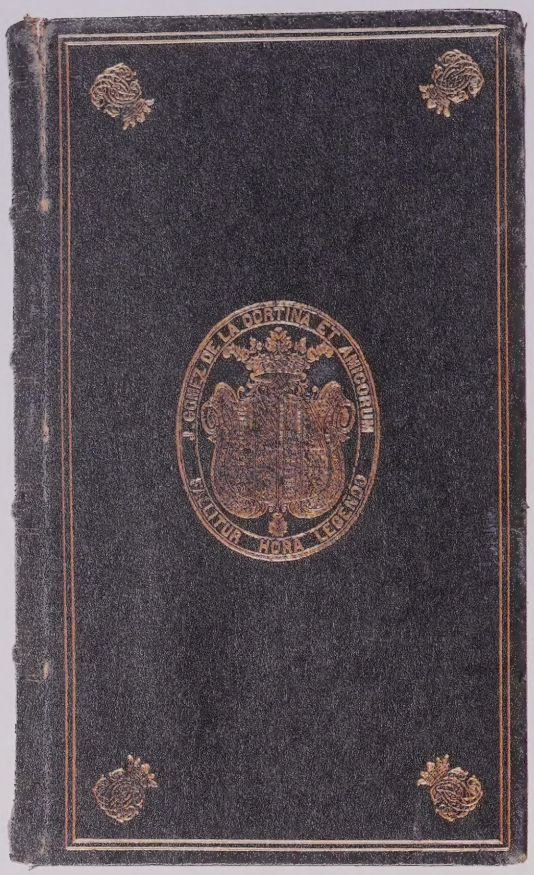
63 **Samuel Rogers (1763-1855). *Poems.* London: T. Cadell and E. Moxon, 1834.**

This gold-tooled green goatskin binding with silk doublures is by Charles Lewis (1786-1836), who signed it with an ink pallet. It has a hollow back with five false-raised bands. The edges are gilt and the headbands are sewn in green and beige. The covers are finished with an outer two-line gilt panel and an inner five-line panel with corners formed by heavy fleuron tools and gouge work. The spine is gilt with a single-line panel with solid leaf tooling in the corners. The turn-ins are finished with numerous gold lines forming three panels, with a heavy gilt motif in the centre of each side. The fuchsia watered-silk doublures and flyleaves are finished with gold-tooled thick and thin lines, while the board edges are tooled with a double line.



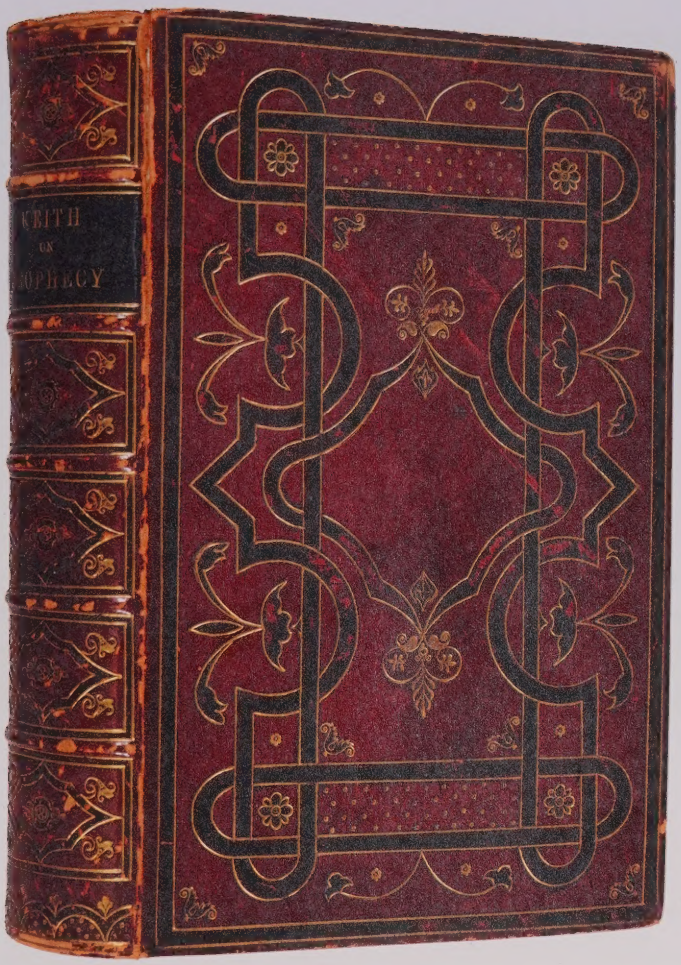
64 **Joseph Spence (1699-1768).** ***A Parallel, in the Manner of Plutarch; between a most celebrated Man of Florence, and one, scarce ever heard of, in England.*** **Strawberry-Hill: W. Robinson, 1758.**

This blue straight-grain goatskin binding is sewn on five raised bands. The endpapers are aqua, the edges are gilt, and there are double brown and beige silk headbands. The covers are finished in gold with single and dotted lines forming two panels. The corners are joined by gouge work with a pointellé background and wide border. The gilt spine is finished with dotted work, a pointellé background around flowers and leaves. The board edges are tooled at the corners while a two-line fillet is used on the turn-ins. There is a blue silk bookmark attached. The binding is signed with an ink pallet by Clarke & Bedford, who were in partnership in the 1840s and 1850s. It bears the bookplate of the English bibliophile John Hely-Hutchinson (1881–1955) whose library was sold in 1956.



65 Apuleius (125–170). *Apuleii Madaurensis Opera Omnia que exstant.* Leiden: Ex Officina Plantiniana, Franciscus Raphelengius, 1588.

This blue goatskin binding bears the arms and monogram of Spanish judiciary and book collector, Joachim Gómez de la Cortina, Marqués de Morante (1808–1868). The endpapers are marbled in a combed pattern, the edges are gilt, and the headbands worked in green and tan. The covers are finished with a two-line panel with the monogram surmounted by a marquis's coronet at each corner. Within an oval border at the centre are his arms, surmounted by a scroll with the legend 'J. Gomez de La Cortina et amicorum'; below the scroll is the family motto 'Fallitur hora legendo.' The spine is tooled in gold with single and two-line fillets. The turn-ins are tooled in gold with a decorative roll.

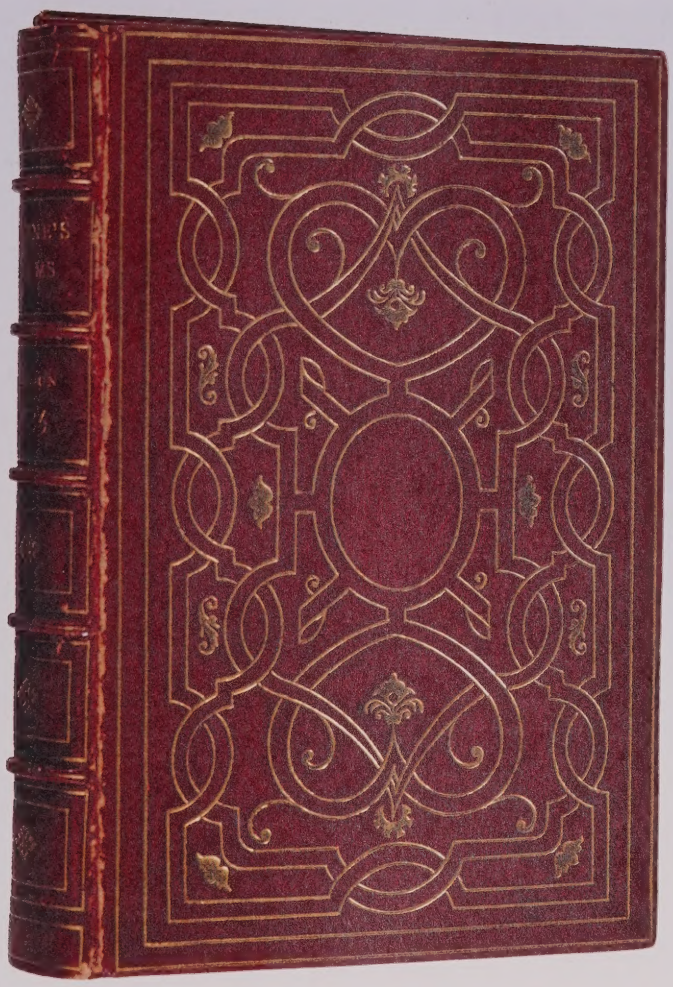


66 Alexander Keith (1791-1880). *Evidence of the Truth of the Christian Religion Derived, from the Literal Fulfilment of Prophecy.* Edinburgh: William Whyte, 1848.

Using Renaissance bindings as his model, Richard Birdsall of Birdsall & Son completed this red goatskin binding in 1858. The endpapers are a Dutch marbled pattern, while the headbands are worked in brown and white thread. All the edges are gilt and gauffered. The covers are finished with interlacing borders tooled in gold, using gouges, fleurons, small flowers, and dots, with some areas painted in black. The spine compartments have five false-raised bands and are finished with double fillets, an elongated diamond motif, corner fleurons, and a central tool stamped in gold, with sections painted in black. The board edges are tooled in gold with a dotted-line roll and turn-ins with a decorative roll.

67 Alessandro Piccolomini (1503–1578). *Cento sonetti.* Rome: V. Valgrisi, 1549.

This brown crushed goatskin binding is sewn on five raised bands. The end-papers are plain, the edges are gilt, and the double headbands are worked in red, green, and white silk. The cover panels are tooled in gold and blind, with an Aldine tool at the outer corners of the inner panel. The monogram of the English banker and book collector Henry Huth (1815–1878) is worked into a gilt oval Venetian-style block in the centre of both covers. The spine is finished with gilt two-line panels with an Aldine centre motif. The board edges are tooled in gold with a single-line fillet, with a double-line fillet on the turn-ins. It was bound by Francis Bedford (fl. 1854–1883) and signed in gilt on the inside upper cover.



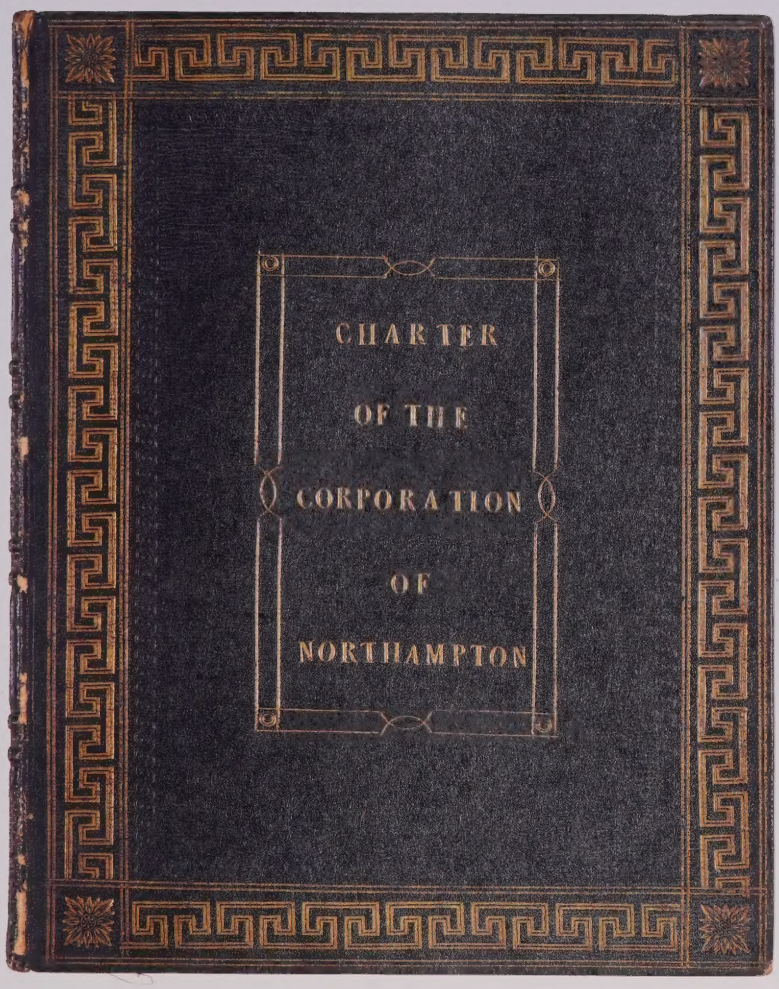
68 John Donne (1572–1631). *Poems ... With Elegies on the Author's Death.* London: M. F. for J. Marriot, 1635.

This red goatskin binding, sewn on five raised bands, is the work of Riviere & Son. The endpapers are maroon, the edges are gilt, and the headbands are worked in green and white. The covers are finished in gold in a Grolieresque design. The spine is panelled with fillets and finished with a centre tool. The board edges bear a gilt single-line fillet, while the turn-ins have a two-line fillet. The volume was in the library of Anglican priest and literary editor John Mitford (1781–1859) and has notes and an index in his hand. It also bears the bookplates of three American collectors: Robert Hoe (1839–1909), whose fortune came from the production of printing equipment, Beverly Chew (1850–1924), and Charles C. Kalbfleisch (1868–1943).

BIRDSALL & SON

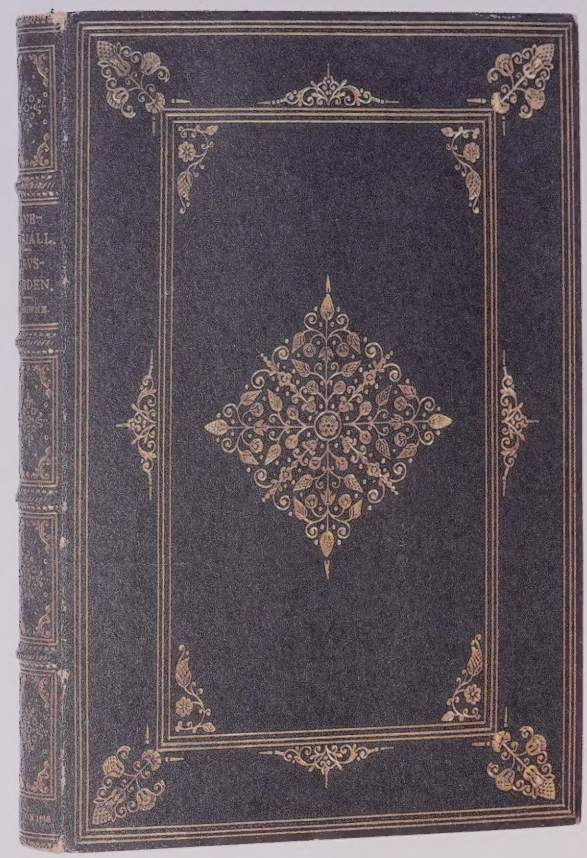
In 1792 William Birdsall (1750?–1826) purchased the Northampton bindery of John Lacy & Son, with its equipment and tools, some of which dated back to the mid-seventeenth century.[60] Birdsall added a post office, a bookstore, and a circulating library to the business, which flourished. He became a prominent citizen, serving as mayor in 1803 and again in 1818. His son James became a partner in 1823 and succeeded to the business in 1826, following the death of his father and brother. Between 1792 and 1840 when James sold the firm to Anthony Birdsall (1819–1893), a great nephew of the founder, the bookbinding part of the business and the collection of tools were greatly expanded. Although the firm did order tools from toolmakers' catalogues, many of the tools were commissioned to their own designs and specifications, a practice that was maintained by their successors.

Anthony and his son Richard (1842–1901) who joined the firm about 1857 continued to develop the business, particularly the production of fine bindings. They shared an interest in historical bindings and began a 'Book of Rubbings' on which they based some of their designs. In 1870 a new three-storey factory was built and expanded in 1883, in which the staff carried out a wide range of commercial work, restoration, and special commissions. Richard's three sons had already been taken into partnership when he died suddenly. The business operated as a private limited company until 1961 under the direction of the youngest son, Anthony Birdsall (1877–1972) who was a scholar of bookbinding as well as a fine craftsman. He continued the tradition of taking rubbings and also took photographs. These formed part of the Birdsall archives, along with tool designs and patterns, plaquettes of binding designs, some records, and correspondence. Also included were early nineteenth-century toolmakers' catalogues from the firms of Morris & Co, Pass & Co and its successor, Sears & Co, Pouchée, R. Scott, and Timbury. The Birdsall collection includes over three thousand bookbinder's tools as well as archival material acquired in a series of purchases. It is complemented by a collection of bindings produced by the firm. A selection of the books as well as some archival material is included here.



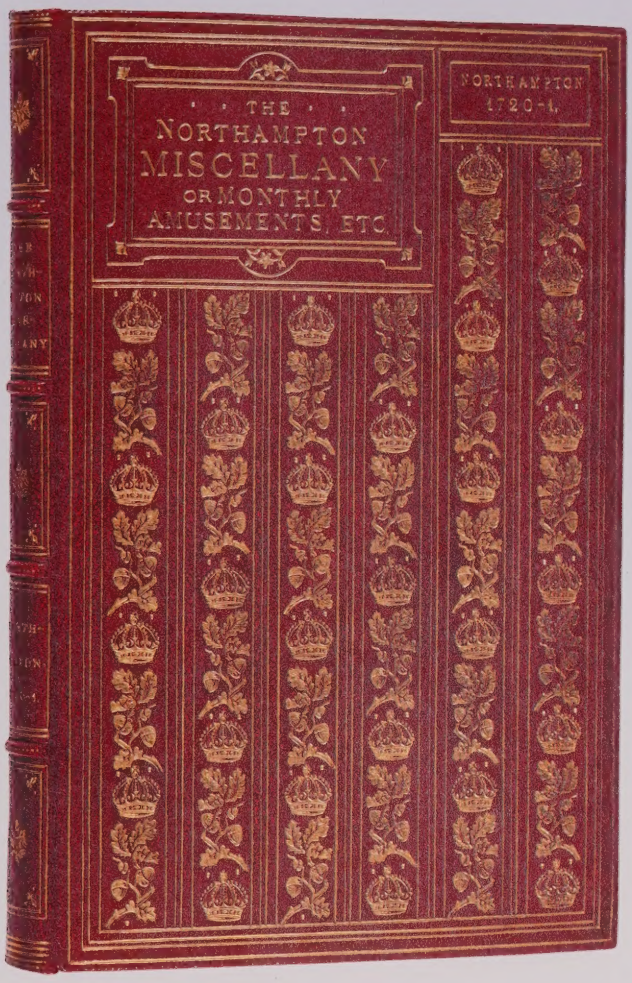
69 *The Charter of the Corporation of the Town of Northampton granted by His Majesty King George the Third.* Northampton: T. Dicey and Co., [1796].

This dark blue straight-grain goatskin binding is an example of a Birdsall binding from the first decade of the nineteenth century. The endpapers bear a watermark of 1804. The covers are tooled in gold and blind with fillets and decorative rolls creating panels, with fleurons tooled in gold in the corners and the title lettered in the centre of the upper cover. The panelled spine is finished with an alternating pattern of a honeycomb roll and a central rosette. The decorative rolls are repeated on the turn-ins. There are dark pink watered-silk doublures. The edges are gilt and it has tan headbands. It is not signed, but it was part of the Birdsall family collection.



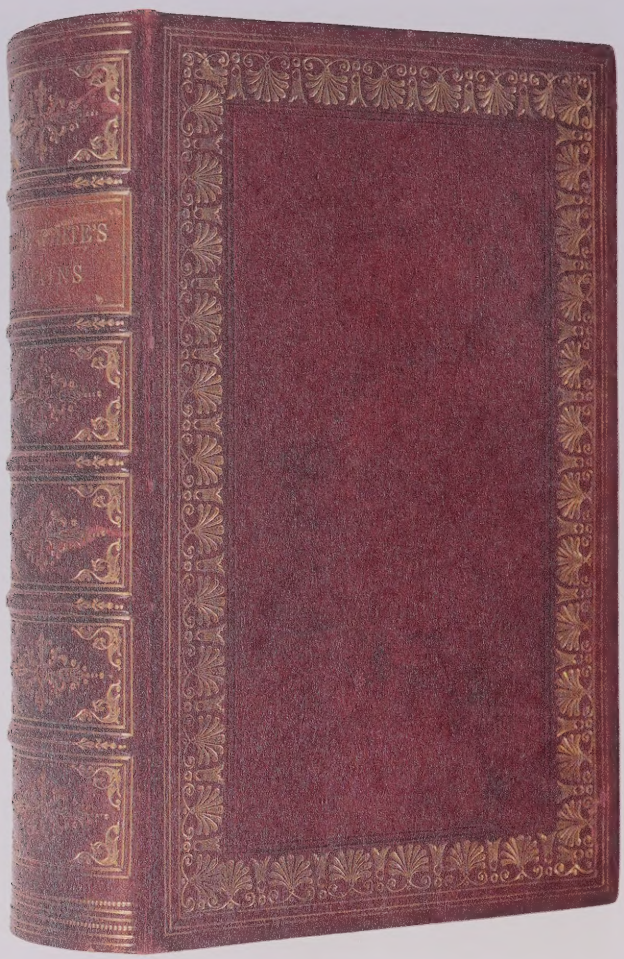
70 Thomas Browne (1605–1682). *Hydriotaphia, Urne-Buriall.*
London: H. Brome, 1658.

This dark blue calf binding is tooled in gold in the style of a seventeenth-century panel binding. The covers are finished with three-line gilt fillets creating two panels with floral tools in the corners of each panel, side tools, and a centre ornament. The full gilt spine is panelled with corner pieces and a centre tool, with the title tooled directly. The top edge is gilt and there are red and tan headbands. The endpapers are marbled paper. It is signed with an ink pallet.



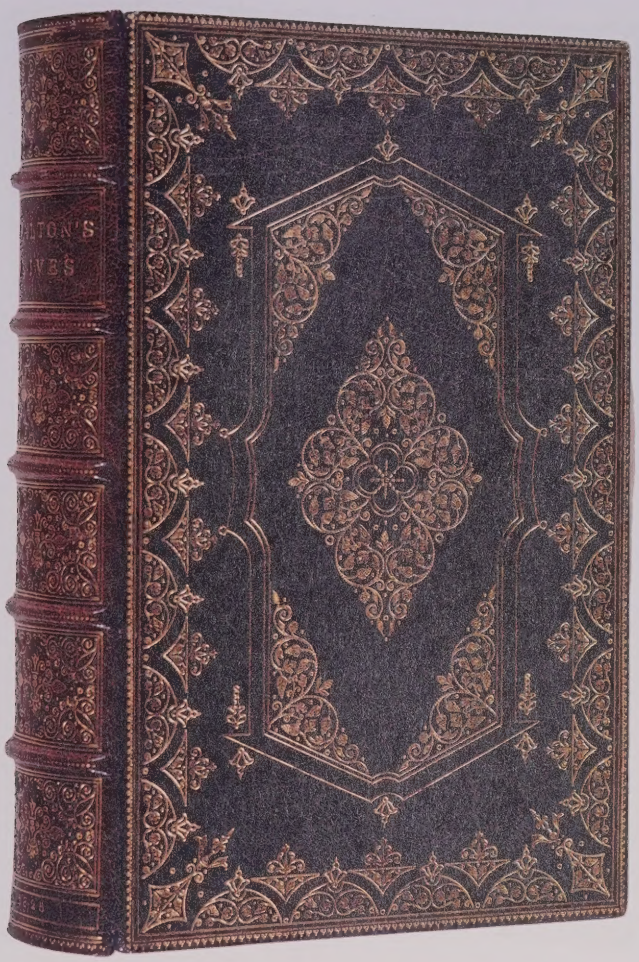
71 *The Northampton Miscellany, or, Monthly Amusements, &c. Calculated for the Diversion of the Country and the Profit of the Printer.* **Northampton: Printed by R. Raikes, and W. Dicey, and sold by J. Weale [et al.], 1720/1.**

Anthony Birdsall bound this volume for himself, probably in the 1930s. It is executed in red goatskin and tooled in an adaptation of early eighteenth-century styles. The covers are finished with fillets creating six panels tooled with an alternating pattern of crowns and acorns. The title is tooled on the upper cover and gilt spine. There are green goatskin doublures, tooled with fillets, corner rosettes, and a wreath in the centre. The top edge is gilt and it has double headbands in red, blue, and white.



72 Henry Kirke White (1785–1806). *The Remains.* **London: Longman, Hurst, Rees, Orme, and Brown, 1823.**

This brown calf binding is tooled in gold and blind with fillets creating two panels, the outer one finished with floral tools. The gilt panelled spine is tooled with corner fleurons and a centre ornament. The title is tooled on a lighter brown label. It has marbled endpapers and edges, and brown and tan headbands.

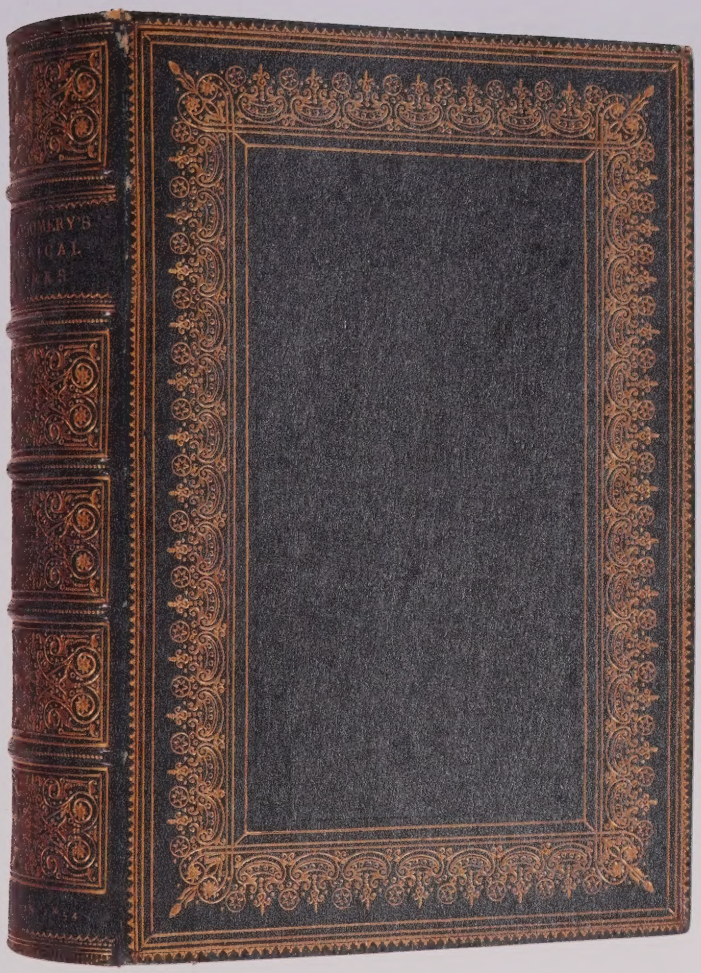


73 Izaak Walton (1593–1638). *The Lives of Dr. John Donne, Sir Henry Wooton, Mr. Richard Hooker, Mr. George Herbert, and Dr. Robert Sanderson.* London: John Major, 1825.

The decoration on this green goatskin binding is modeled on the cottage-roof design, an eighteenth-century style. The covers are tooled with a border of two-line fillets and a decorative roll, with side and corner pieces tooled in gold in the outer panel, and corner and centre ornaments in the inner one. The panelled spine is full gilt with the title tooled directly, while the deep turn-ins are tooled to match the outer border of the covers. The edges are gilt, there are double headbands of blue, yellow, and white, and the endpapers are marbled. It is signed in gilt above the turn-in of the upper cover.

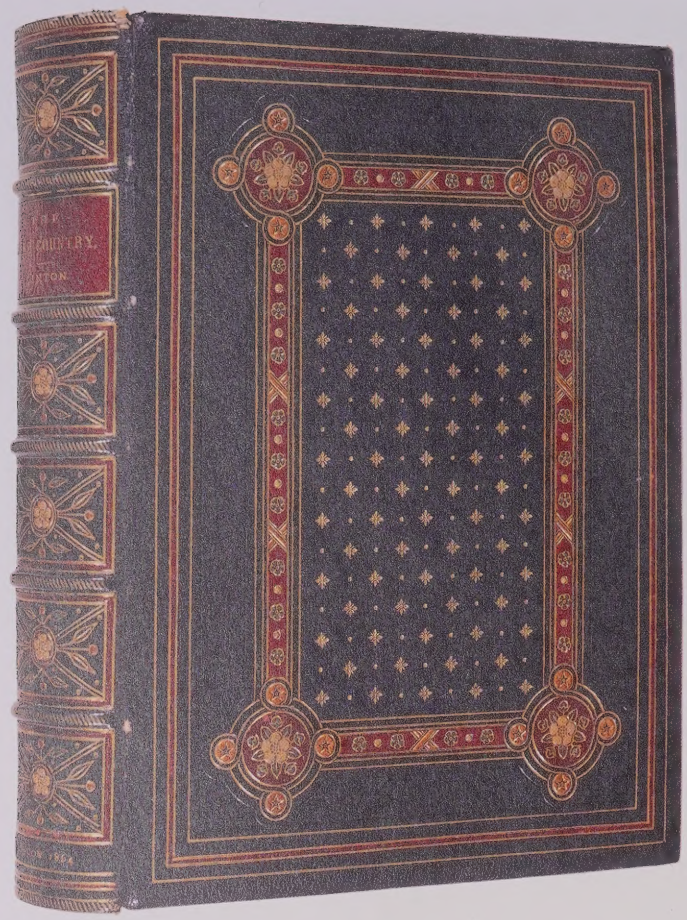
74 Izaak Walton (1593–1638). *The Complete Angler.* **London: William Pickering, 1836.**

This two-volume set probably was bound in the 1920s. The discreet tooling with fillets on green goatskin covers gives no indication of the extraordinary pictorial doublures. Here inlays and onlays in different coloured leather have been arranged and heightened with wash to create four fishing scenes. The turn-ins are decorated in gilt with tools relating to angling. The flyleaves are of brown goatskin. The top edge is gilt and the double headbands are sewn in tan and brown. Both volumes are signed in gilt on the turn-ins of the upper cover of each volume.



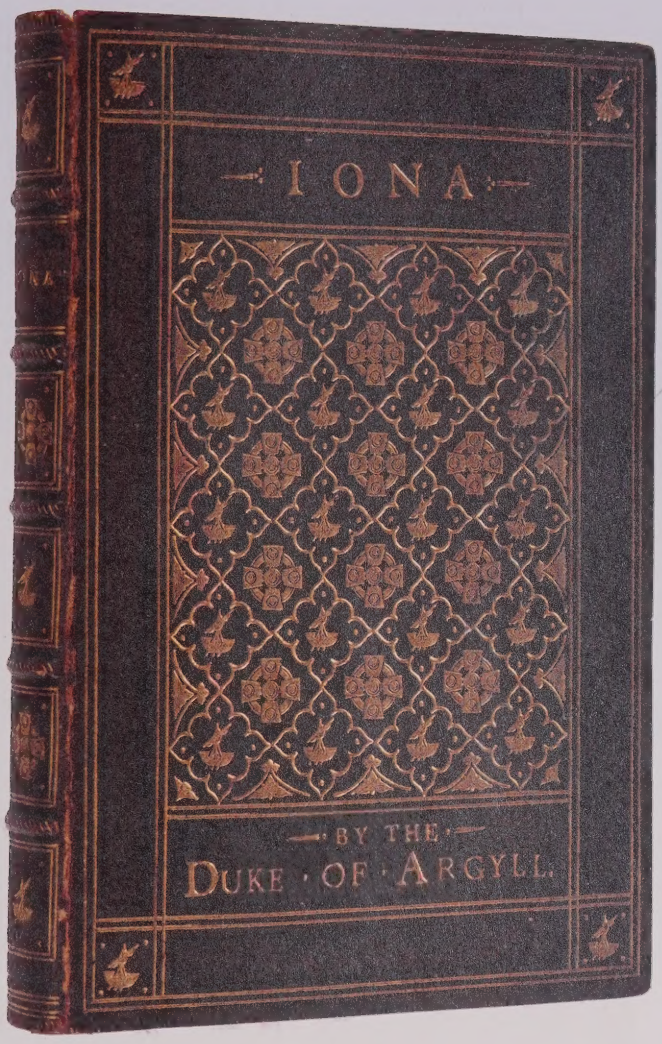
75 **Robert Montgomery (1807–1855). *The Poetical Works.* London: Chapman and Hall, 1854.**

This book is bound in green goatskin. The covers are decorated in gold and black with fillets and decorative rolls creating multiple panels, some tooled with stars, dots, drawer-handle tools, and fleurons. The panelled spine is full gilt with the title tooled directly. There are decorative rolls on the turn-ins. The edges are gilt, the headbands are worked in green, red, and white, and the endpapers are marbled.



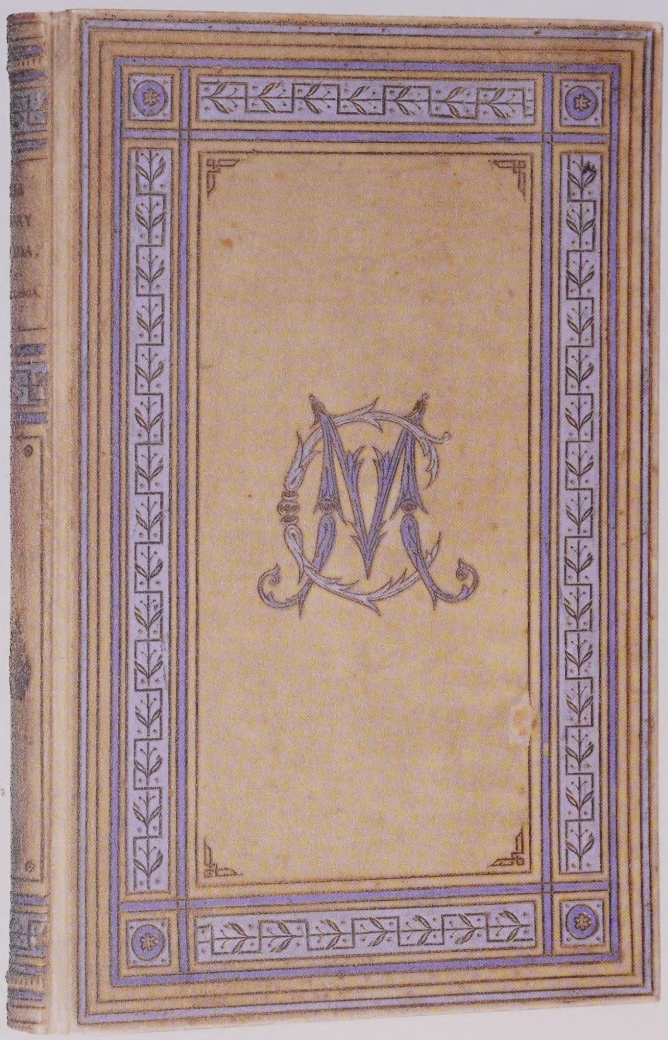
76 Elizabeth Lynn Linton (1822–1898). *The Lake Country.* **London: Smith, Elder and Co., 1864.**

This volume is bound in blue goatskin with onlays of red, tan, black, and green leather on the covers and the panelled spine. They are tooled in gold, as are the board edges and turn-ins. The title is tooled directly on the spine. There are maroon glazed paper endpapers, all edges are gilt, and the head-bands are worked in tan and light brown. It is signed in gilt on the turn-in of the upper cover.



77 George Douglas Campbell, Duke of Argyll (1823–1900). *Iona.* London: Strahan, 1871.

This binding in green goatskin is tooled in gold with a repeating pattern of Celtic crosses and boats. The title is tooled on the covers and spine. The doublures and flyleaves are of fuchsia and grey watered silk. All edges are gilt and the headbands are worked in green and yellow. It is signed in gilt on the turn-in of the upper board. There is a book stamp of Louisa Baring, Lady Ashburton (1827–1903), Scottish art collector and philanthropist.

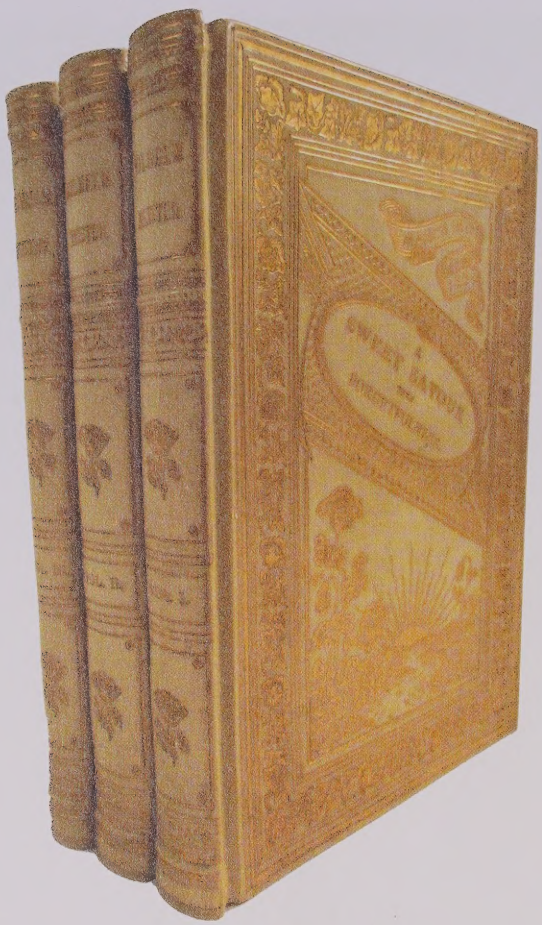


78 Francesca Alexander (1837–1917). *The Story of Ida: Epitaph on an Etrurian Tomb.* Sunnyside, Orpington, Kent: G. Allen, 1885.

This volume is bound in vellum with pale blue onlays tooled in gold. The upper cover bears a gilt blue onlay of the monogram 'CM'. The doublures and flyleaves are of blue silk. The edges are gilt and gauffered and the head-bands are worked in blue and yellow. It is signed in gilt on the turn-in of the upper cover. There is a presentation inscription to Cara Mason in 1889.

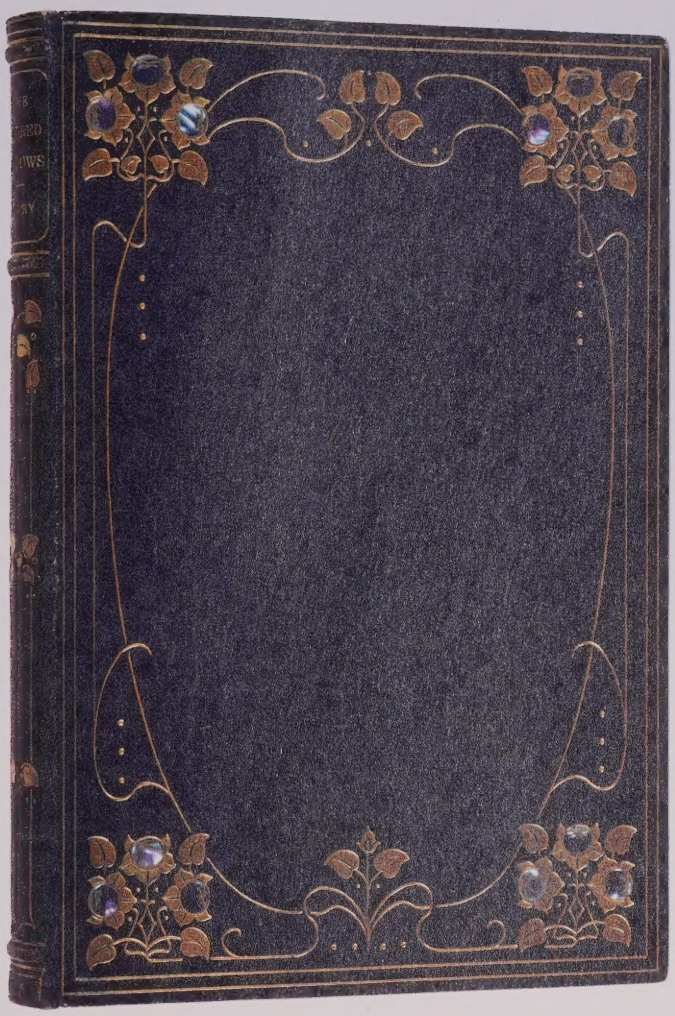
79 **Samuel Pepys (1633–1703).** ***Excerpts from the Diary of Samuel Pepys, Esq. F. R. S.*** **[London]: Ballantyne, Hanson & Co., 1889.**

The covers and spine of this blue goatskin binding are tooled in gold and blind with fillets, but the chief decoration is on the doublures of red goatskin. In the centre, there is a gilt filigree design created with a variety of tools including drawer handles, wreaths, flowers, stars, and dots. The corners are tooled in gold with an owl and a legend within a banner referring to the nursery rhyme 'Jack Horner'. The turn-ins and board edges are finished with fillets and a fancy border. The top edge is gilt, and there are double headbands in red, brown, and white. It is signed in gilt on the turn-in of the upper board. This is the dedication copy from the editor, Horace N. Pym, to his wife Jane Hannah Backhouse Pym.



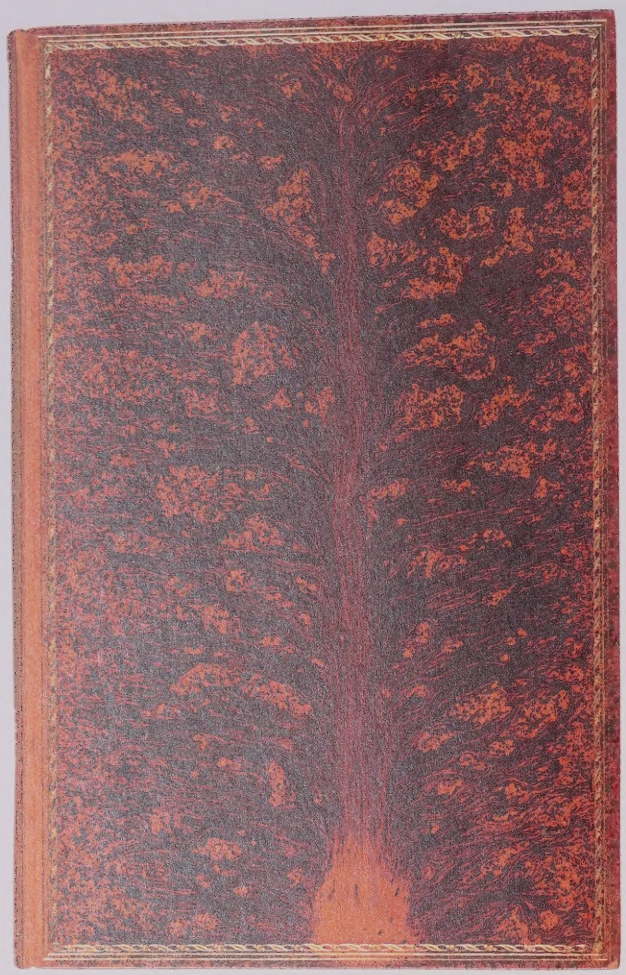
80 Johann Wolfgang von Goethe (1749–1832). *Wilhelm Meister's Apprenticeship and Travels*. London: Chapman & Hall, 1891.

This three-volume set is bound in vellum, gilt with a pictorial design on the covers. The top and bottom edges are gilt and gauffered, while the fore edge is untrimmed. The headbands are worked in green and white. It has blue-grey watered silk doublures and flyleaves, with the turn-ins and hinges of tan goatskin. It is signed in gilt on the upper doublure.



81 Henry Dawson Lowry (1869–1906). *The Hundred Windows.* London: Elkin Mathews, 1904.

This book is bound in polished blue goatskin with gilt borders and an onlay of mother of pearl on the upper cover. The spine is divided into two uneven compartments with the title tooled directly. The top edges are gilt, the headbands are worked in blue, white, and yellow, and the endpapers are marbled. It is signed in gilt on the turn-in of the upper cover.



82 Cyril Edwards. *Seven Sonnets.* [London: Cyril Edwards], 1934.
This polished tree-calf binding was executed in the 1930s in an imitation of the late eighteenth- and nineteenth-century tree-calf bindings. The endpapers are marbled and the headbands are sewn in red and yellow. The title is tooled vertically on a tan goatskin label. It is signed with an ink pallet on the upper endpaper.

ROBERT WU

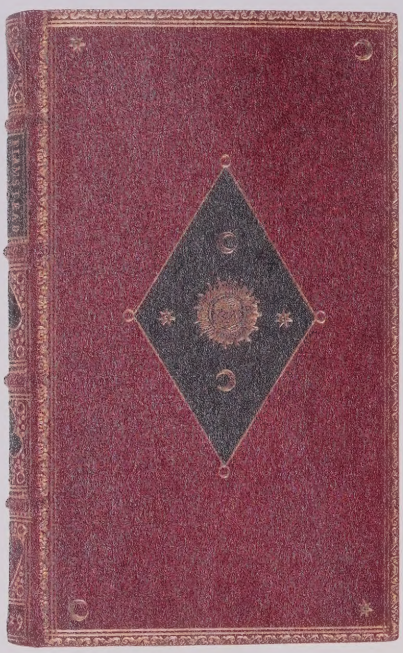
Robert Wu is Taiwanese-Canadian who started bookbinding in the 1990s through the Canadian Bookbinders and Book Artists Guild. He furthered his training at the American Academy of Bookbinding in Colorado, studying with Monique Lallier and Don Etherington, and later with Tini Miura. He has worked as hand bookbinder, gilder, and paper marbler in Toronto since 2006. His specialization is in the grand tradition of French Art binding – *la Reliure d'Art*.

83 George Barbier (1882–1932). *Personnages de comédie.* Paris: Chez Maynial, 1922.

This binding by Robert Wu employs white buffalo hide with leather colour onlays replicating the illustrations by Barbier. It is bound on guards and has blue silk doublures and marbled endpapers. The volume is housed in a chemise and two slip cases, with the original box included. Some of Wu's drawings for the binding are displayed.

MICHAEL WILCOX

Born in England, Michael Wilcox served an apprenticeship in bookbinding with Edward Everard in Bristol and George Bayntun in Bath. He worked in Bristol for a year before coming to Canada in 1962. In 1970 he set up a one-man bindery in a garden shed in the Kawarthas, Ontario, and did fine binding and book restoration for book dealers and institutions, including the Thomas Fisher Rare Book Library. From 1980 until recently he made his living from commissioned design bindings.

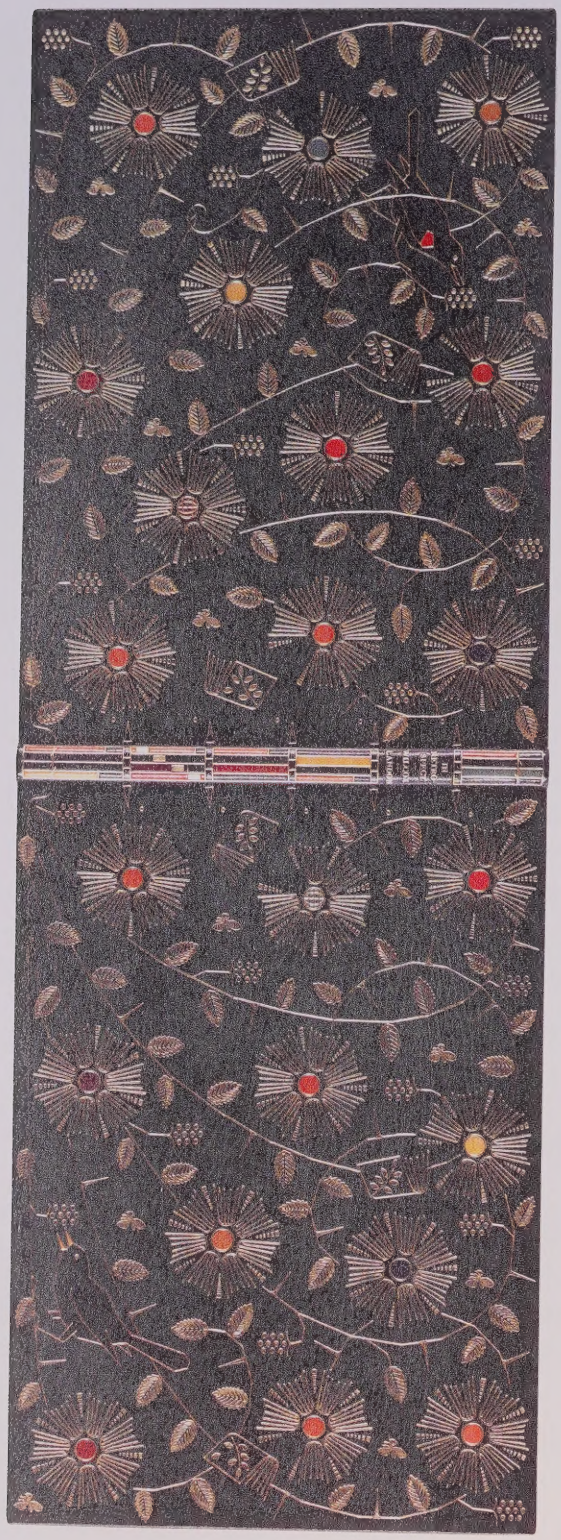


84 *Dr. Flamstead's and Mr. Partridge's New Fortune-book.* **London: Printed for Edw. Midwinter, 1729.**

Bound in maroon goatskin with black and red onlays and gold tooling, this book has plain endpapers and edges and white headbands. A gilt two-line fillet and decorative roll form a panel on the covers, with stars and crescent moons in the corners. The inner panel bears a diamond-shaped black onlay, tooled with stars, the crescent moon, and the sun. The spine compartments are decorated with the suits of a deck of cards and gilt circles and diamonds. The title is tooled vertically on black leather label. It was bound about 1978 and is signed with an ink stamp.

85 William Thomson (1712?–1766?). *Sickness: a Poem: in Three Books.* London: R. Dodsley, 1745–1746.

This volume is bound in dark green goatskin with coloured leather onlays and gold tooling. The lobe-shaped onlays provide compartments in which to display Wilcox's light-hearted treatment of the characters, episodes, and symbols referred to in the text. Gouges and dots make up the eighteenth-century-style flowers and leaves. Bound in 1980, it is signed within the tooling of the main design on the lower cover.



86 Michael Wilcox (1939–) and Richard Landon (1942–2011). *In Retrospect: Designer Bookbindings by Michael Wilcox.* Toronto: Thomas Fisher Rare Book Library, 1998.

Bound in Nigerian goatskin, with designs made from coloured leather onlays and gold tooling, this book is sewn on five recessed hemp cords. The endpapers are plain Ingres paper, the top edge is gilt (unburnished), and the headbands are worked in coloured silks with linen tie-downs. The turn-ins and inside leather joints are gold-tooled.

On the covers, a cloissoné-style book-edge forms the petals of the flowers with cloissoné-style circles in the centres. The stems of the bramble patches that spread across the covers represent the 'sewing thread' that forms the kettle stitch at the tail of the spine, and continues on the lower cover, passing through the eye of a needle. The two kinds of blackbirds – European on the upper cover and North American on the lower – represent Wilcox's two homes. The spine pattern suggests a pillar of shelves and books, separated by small rectangles coming to a pointed end on the covers. These represent the cords onto which the book is sewn and which, in the traditional way, are laced through the boards to attach the covers. It is signed on the inside lower cover. The binding was completed in 2001 for Jay Okun Yedvab, a member of the Friends of the Thomas Fisher Rare Book Library, who then donated it.

87 **Thomas Astle (1735–1803). *The Origin and Progress of Writing*. London: T. Bensley for J. White, 1803.**

This book is bound in medium-brown goatskin with leather onlays and gold tooling. The five false-raised bands over the sewing tapes give a suggestion of a period binding but, unlike early nineteenth-century bindings, it has a hollow back. The endpapers and edges are plain and the headbands are of silk and linen. The gilt black onlays on the covers are 'picture-words' denoting the sources of writing instruments (bamboo, reeds, and feathers from geese, turkeys, and swans) and ink, as well as the animals (sheep and calf) and plants (flax, papyrus, and a tree) used to produce parchment and paper. The spine onlays and tooling show the different formats in which writing is preserved: scrolls, waxed tablets, and the codex-style book. The gilt decoration on the turn-ins is based on the flourished that can be made with a broad pen. Completed in 2002, the binding is signed in gilt on the inside lower cover.

On loan from the Landon/Korey Collection

88 **Richard Landon (1942–2011).** ***A Long Way from the Armstrong Beer Parlour: A Life in Rare Books: Essays by Richard Landon.*** **Toronto: The Thomas Fisher Rare Book Library, New Castle, DE: Oak Knoll Press, 2014.**

This volume is bound in chocolate-coloured goatskin, with coloured leather onlays and gold tooling. The top edges are gilt and the headbands are of silk and linen. The endpapers are Swedish marbled paper. The inside borders with leather onlays are tooled in gold. The design reflects the influence of time and travel on Landon's career. The terracotta semicircles represent the many locations where he journeyed delivering papers. The image on the covers depicts a compressed view of the Fisher Library interior. On the upper cover, the pendulum refers to Time, while on the lower cover it becomes a stuffed olive in a martini glass (referring to one of the essays). The admiring students listening to his lectures on the upper cover become caricatures of bygone bibliophiles on the lower one. On the spine, the travel lines go from place to place where essays are delivered until reaching their gathering in this volume. Bound in 2017, it is signed on the inside lower cover.

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A CELEBRATION OF CANADIAN BOOK ARTS

Selected works from *A Book Arts Mosaic: A Portfolio Collection of Work by Book Artists from across Canada*. Toronto: Canadian Bookbinders and Book Artists Guild, 2005.

A Book Arts Mosaic curated by Lise Melhorn-Boe in 2005 represents 'the great variety of techniques and materials used by members of the Canadian book arts community.'[61] Members of the Canadian Bookbinders and Book Artists Guild were invited to submit a work that reflected the cultural and ethnic diversity of Canada. The books and papers submitted fall into three categories that reflect 'our sense of place, our heritage, and our spirit.'[62] The collection submitted by twenty-six contributors is housed in a large box made by Toronto bookbinder, Don Taylor. The selected works reflect themes explored throughout the exhibition: reuse of materials, decoration of paper, gold and silver to illuminate, wood, leather, and paper as book coverings, printing and calligraphy, and new and old materials, and shapes for bookmaking.

89 Shelagh Smith. Natural Transformations.

Smith's 'portfolio of paper decoration evocative of natural phenomena' contains five sheets titled: Snow/Sleet; Ice Crystals/Spring Ice Break-up; Rain with Puddles/Fog; Early Spring/The Garden; and Heat/The Richness of Autumn.[63] The papers are decorated on two sides using a variety of traditional and contemporary decorating techniques such as marbling, dyeing, sponging, spattering, sprinkling, pulling, throwing, and painting to create the effects.

90 Jane Morgan. The Deer's Cry: An Excerpt.

Morgan, a descendent of Irish immigrants, designed and made this book as a 'tribute to the old-world manuscripts and codices produced in Ireland.'[64] The text is based on a translation from Latin into English by the Celtic scholar Kuno Meyer. Morgan used handmade paper which she decorated with a variety of media and techniques, hand calligraphy, and illustration to create the text block. The upper leather cover is inset with fused glass reminiscent of the decoration of books with gem stones. The book is sewn over two leather thongs with a link stitch. Leather toggles and ties at the fore edges are reminiscent of ties on medieval books. This book, number

five in an edition of twenty-five, is featured on the cover of the exhibition catalogue accompanying this portfolio of works.

91 Rob Richards. Canadian Canvas.

Richards has repurposed canvas from a bag used in family camping trips during the 1950s and 1960s as a covering material for his blank book. The book is infused with symbols of Canada such as the raised, split maple leaf at the fore edges, red endpapers, and thirteen gatherings of hand-cut bond paper to represent the nation's provinces and territories.

92 Judy Martin. Metaphysical Thinking.

This is the only scroll represented in this exhibition. Martin, an artist working with textiles, used cotton, 'found paper,' embroidery floss, thread, and cord to create her scroll. The scroll, with its grey and beige rectangles of fabric outlined with brown borders and horizontal stitched lines, evokes pages with lines of text. Back stitches are applied from both sides of the work with grey, burnt orange, and brown floss. One line of text 'the idea of self' is stamped in black onto the second panel. The third panel features an illustration on 'found paper' that is held in place with blanket stitches and then stitched through with running stitches and back stitches. On the underside of the work, two pieces of cord are attached to allow the scroll to be wrapped and tied.

93 Joan Byers, Dorothy Field, and Virginia Porter. Let Us Praise the Garry Oak.

This book is the fruit of a collaboration of three women that took place in North Saanich, British Columbia in June 2005. Field wrote the poem that Byers and Porter printed on a Chandler Price press. Porter made the linocut illustration used twice in the pamphlet. No attribution is given to the papermaker who produced the Garry oak leaf paper that is tipped in opposite page five. The six leaves of the pamphlet are folded at the fore edge, incorporating a single tissue flyleaf next to the left cover, and bound with beige paper covers using a three-hole Japanese stab-binding technique.

94 Judith Welbourn and Derek Chung. Luna: Myths about the Moon.

This circular book combines hand-printed lithographs on Somerset paper

of various colours with digital printing on clear film for the text block. The lower cover is a frosted acrylic disk, the upper cover is a digitally printed clear film and the book is bound with a plastic post. The circular design for the book reflects publications available in digital format such as CDs.

95 Anne Graham McTaggart. Earth Air Water Fire.
McTaggart sees her book 'as a canticle of praise to the divine diversity of the elements that move through our country.'[65] She was inspired to make this book after spending time with Buddhist monks during the Dalai Lama's visit to Toronto in 2004. She noted the prayer sheets used by the monks, which were protected by wooden covers or silk wrappers. Her book is a five-hole stitched pamphlet of Japanese papers with printed text and linocut prints. The pamphlet sits inside two wooden boards. The left board has raised edges at the spine and fore edges with a tiny dowel in the centre to hold the upper board and is embellished inside with a subtle gold linocut print. The upper board is drilled with two holes to fit to the dowels on the lower board and is decorated with photographs, decorative threads, stamped text containing the title, and symbols. Three silk ties, attached to the lower board can be tied to secure the covers.

96 Robert Wu. *Poems & Drawings.* Toronto: Little Gem Press, 2004.
The book, typeset by Wu and printed by Tony Volpe, is the smallest book included in this exhibition. The book is inspired by the work of Shel Silverstein. The two-signature book is sewn through two holes, and adhered to the paper case. The work contains two poems, 'Teddy Chair' and 'Lollypops' and two accompanying illustrations. Wu includes a slipcase in decorative marbled paper to house the miniature book. The lower cover contains an advertisement for Wu's Little Gem Press.

Alum-tawed (*tawed*). Used to describe an animal skin treated with aluminum salts and, sometimes, other substances, which produce a soft white skin.

Calf. A smooth grained leather from calves.

Contemporary binding. A binding applied to the book soon after it is transcribed or printed.

Dos-á-dos binding. A form of bookbinding in which two books, usually small and frequently of a complementary nature, e.g., a Psalter and New Testament, are bound back to back so that they open in opposite directions, one of the three boards being the common lower board of both volumes. The spines and fore edges are opposed.

Doublure. An ornamental inside lining of a book cover which takes the place of the regular pastedown and flyleaf. It is usually of leather or (watered) silk, generally with a leather hinge and is often very elaborately decorated.

Drawn-on covers. Covering material that is wrapped around a sewn text block and adhered to the spine. If the cover is adhered to the endpapers with no reinforcing thin card, it is referred to as 'drawn-on solid'.

Endleaves. Non-paper leaves placed at the front and the back of the text block between it and the covers.

Endpapers. Extra leaves placed at the front and the back of the text block between it and the covers.

Fillet. A plain line used in decoration that could be applied with a roll or with a straight edge and pointed tool. Rolls were also made with double and triple fillets.

Flyleaf. A leaf or leaves at the beginning and the end of a book, being the leaf or leaves not pasted to the boards, or covers, of the book.

Gauffered edges. Decorating the edges of a text block by impressing heated tools or rolls to create patterns and designs. The edges were usually gilded first.

Goatskin. The skin from a goat, with a distinctive pebbled grain, sometimes referred to as Morocco, Turkey, Levant, or Nigerian, presumably for the area of origin.

Gouge. A single-line hand tool with a curved edge forming part of a circle.

Headbands. Sometimes referred to as headbands/tailbands or endbands.

Usually worked in linen or silk threads over a core, directly on the text block with tie-downs into the signatures and the cores laced through the covers.

Hollow back. A binding having a space between the spine of the text block and the spine of the cover as the covering material is not glued directly to the spine of the text block.

Inlay. An inset piece of leather or other material.

Kettle stitch. The sewing stitch made at the head and tail of the spine to link one section to the next.

Limp binding. A book that does not have stiff boards but instead has flexible cloth, leather, vellum, or paper sides, which may or may not be lined.

Onlay. A thin piece of leather or other material adhered to the surface of the binding.

Pallet. A flat hand tool used to impress straight or decorative lines into the leather covering of a book.

Panel-stamp. An intaglio cast or engraved plate used to stamp a decorative design on leather with the aid of a press.

Pastedown. Any leaf which is adhered to the inside of the cover of a book and which is part of the endpapers.

Raised bands. The cords or thongs on which the sections of a book are sewn. The cords are seen as ridges across the spine of the covered book.

Roll. A finishing tool consisting of a brass wheel, the circumference of which is engraved so as to impress a continuous repeating pattern as it revolves under pressure. The decorative roll was used in Germany at least as early as the 1460s, and was in common use by the second decade of the sixteenth century.

Text block. All the printed or written leaves or sections, as well as any blanks, that form the body of a book before binding.

Tight back. A book which has the covering material, usually leather, glued directly to the spine.

Turn-ins. The covering material that extends beyond the boards and is folded over onto the inside surfaces of the boards.

Vellum. A smooth, hard, yet flexible material used for writing upon or for covering books. It is made from animal skin which has been soaked, limed, and de-haired, then dried and scraped under tension. Parchment is another name for the same material.

ENDNOTES

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22 Phoebe Jane Easton, *Marbling: A History and a Bibliography* (Los Angeles: Dawson's Book Shop, 1983), 35.
23 Wolfe, 14-17, 22.
24 *Ibid.*, 14, 63-69.
25 Mann was not the first to make marbled paper in America, but a great deal is known about his business due the survival of the Mann's family papers. Wolfe, 87-90.
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27 C. W. Woolnough, *The Art of Marbling: As Applied to Book Edges and Paper: Containing Full Instructions for executing British, French, Spanish, Italian, nonpareil.* (London: A. Heylin, 1853), 35.
28 Marks, 21. In Japan, the art of *suminagashi* is similar to marbling, however, the colours are placed on unsized water.
29 Woolnough, 12-20.
30 Wolfe, 22.
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32 In German this pattern is called *Schneckenmarmor* and in French *Tourniquet*. See Easton, 113.
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37 *A Bookbinder's Manual* (London: Cowie & Strange, 1829), 43. This appendix lists 295 bookbinders supported by twelve bookbinder's toolmakers, six book clasp makers, four book & card-edge gilders, and eleven manufacturers or dealers in milled boards operating in London in the late 1820s.

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55 'Gold tooling' in Roberts and Etherington, electronic edition.

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58 The Maioli style is associated with Thomas Mahieu (active 1549-1565) who was a celebrated book collector. The bindings feature curved strapwork with coloured onlays. They are lavishly ornamented with giltwork. 'Mahieu, Thomas' in Roberts and Etherington, electronic edition.

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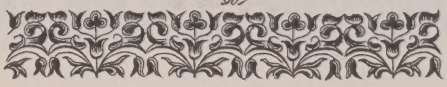

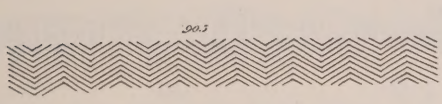

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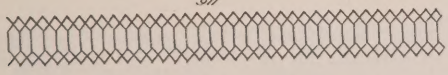

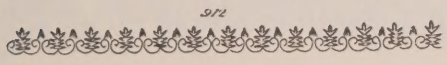

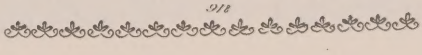

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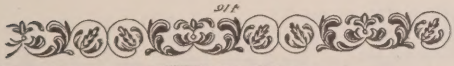

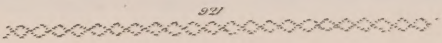

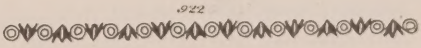

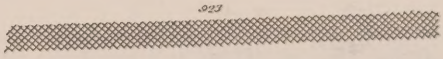

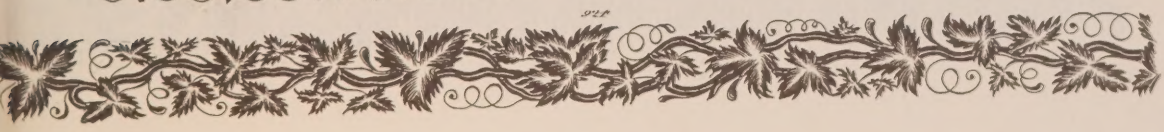

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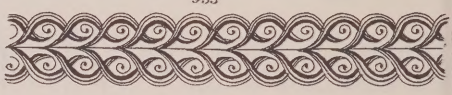

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